



*Hampton Court Palace*

*Painted by J. G. Smith, and Engraved by J. G. Smith, 1841.*

*W. Wood, A.R.A., del.*

THE  
**HISTORY**  
OF THE  
**ROYAL RESIDENCES**

OF  
WINDSOR CASTLE, ST. JAMES'S PALACE,  
CARLTON HOUSE, KENSINGTON PALACE, HAMPTON COURT,  
BUCKINGHAM HOUSE, AND FROGMORE.

By W. H. PYNE.

ILLUSTRATED BY  
ONE HUNDRED HIGHLY FINISHED AND COLOURED ENGRAVINGS,  
*Fac-Similes*  
OF ORIGINAL DRAWINGS BY THE MOST EMINENT ARTISTS.

IN THREE VOLUMES.  
VOL. II.

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TO HIS ROYAL HIGHNESS  
**George-Augustus-Frederic Prince of Wales,**  
REGENT OF THE UNITED KINGDOM OF GREAT BRITAIN,  
*&c. &c. &c.*

THIS SECOND VOLUME  
OF THE  
**History**  
OF THE  
**ROYAL RESIDENCES**

IS DEDICATED, WITH THE UTMOST RESPECT, BY

HIS ROYAL HIGHNESS'S

Obliged

and very grateful Servant,

W. H. PYNE.

*June 1818.*

THE HISTORY OF THE  
CITY OF BOSTON  
FROM THE FIRST SETTLEMENT  
TO THE PRESENT TIME

BY  
JOSEPH NEALE

IN TWO VOLUMES

BOSTON  
PUBLISHED BY  
JOSEPH NEALE

THE  
HISTORY  
OF  
THE ROYAL PALACE  
OF  
Hampton-Court.



THE  
HISTORY  
OF  
**Hampton-Court Palace.**

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CARDINAL WOLSEY, the illustrious founder of this ancient palace, was the last of the enlightened churchmen of old, whose munificence patronised that style of building which originating with the ecclesiastics, seemed to end in his fall. This prelate, like many of his predecessors, had studied the science of architecture, and is supposed to have furnished the designs for Hampton-Court. Whatever improvements in this noble art have been made of late, and however superior in *gusto* may be the structures of modern times; yet there is an effect in the old English ecclesiastical character of building that delights the imagination, and that seems to be congenial to our native feeling. The Greek and Roman styles, to use the thought of a noble author, may be compared to the dignity of prose, but the Gothic style assumes the charms of poetry. This specimen of Wolsey's Gothic, however, judging from what remains, proves that it had already degenerated; and the wretched taste of the ages of Elizabeth and of James I. has left enough of Gothic, to shew that the architects had attained the very bathos of that style of building.

It is painful to detract from the merits of great and good men: but the two illustrious architects, Inigo Jones and Sir Christopher Wren, with all their knowledge, entertained unjust prejudices against the Gothic style; and those structures

which they were employed to design in the Gothic, are evidences of their want of knowledge of its general character, and of their entire ignorance of the lightness and beauty of its parts. Happily for those who have taste enough to feel the merits of the works of our venerable forefathers, the age is come when this beautiful art is again fast reviving. The incomparable Wyatt, whose knowledge of classic architecture exceeded that of Jones or Wren, thought it not beneath his genius to cultivate the study of our national style: hence we have some structures of his design, that for comprehension and beauty are inferior to none; and in appropriation, for uniting palace-like splendour with utility for all the purposes of residence, are superior to any buildings of the kind. Of living artists, too, we have many who, influenced by the example of this great architect, cultivate the Gothic with that success which only waits some sufficient national employment, to shew the world that we can rival the grandest works of any former age in this impressive style of building.

Hampton-Court Palace afforded the last instance of the magnificence of the household establishment of a priest who held the highest civil appointment under the crown. Wolsey lived here in more than regal state; this was his principal country residence: but he had another palace, York-Place, his town residence, no less magnificent, and which he almost entirely rebuilt. In the plenitude of his power, being Archbishop of York, Cardinal of St. Cicely, and Lord High Chancellor of England, he retained no less than eight hundred persons in his suite.

In his hall he maintained three boards, with three several officers: a steward, who was a priest; a treasurer, who was a knight; and a comptroller, who was an esquire: also a confessor, a doctor, three marshals, three ushers of the hall, and two almoners and grooms.

In the hall-kitchen were two clerks, a clerk-comptroller, and a surveyor of





the dresser; a clerk of the spicery; also two cooks, with assistant labourers and children turnspits, twelve persons; four men of the scullery, two yeomen of the pastry, and two paste-layers under them.

In his own kitchen was a master-cook, who was attired daily in velvet or satin, and wore a gold chain; under whom were two cooks and six assistants. In the larder, a yeoman and a groom; in the scullery, a yeoman and two grooms; in the buttery, two yeomen and two grooms; in the ewry, two yeomen and two grooms; in the cellar, three yeomen and three pages; in the chandry, two yeomen; in the wafery, two yeomen; in the wardrobe of the dormitory, the master of the wardrobe and twenty assistant officers; in the laundry, a yeoman, groom, and thirteen pages, two yeomen-purveyors and a groom-purveyor; in the bakehouse, two yeomen and two grooms; in the wood-yard, one yeoman and a groom; in the barn, one yeoman; at the gate, two yeomen and two grooms; a yeoman in his barge, and a master of his horse; a clerk of the stables, and a yeoman of the same; a farrier and a yeoman of the stirrup; a maltlour and sixteen grooms, every one keeping four horses.

Of his chapel there were a dean and a sub-dean, a repeater of the choir, a gospeler, an epistler of the singing-priest, several men, children, and a master of the same. In the vestry were a yeoman and two grooms. The chapel was furnished with great splendour; the altar was covered with massive plate, and ornamented with jewels. In the procession were usually seen forty priests, all dressed in copes of rich stuff.

In his great chamber and in his privy chamber were the chief chamberlain, a vice-chamberlain, and two gentlemen-ushers. There were also six gentlemen-waiters and twelve yeomen-waiters: at the head of these, who ministered to the state of this mighty prelate, nine or ten lords, with each their two or three ser-

vants, and one had five. There were also gentlemen-cupbearers, gentlemen-carvers, and of sewers for both chambers forty persons; besides six yeomen-ushers and eight grooms of his chamber. In addition to these were, in attendance upon his table, twelve doctors and chaplains, the clerk of the closet, two secretaries, two clerks of the signet, and four counsellors learned in the law.

He also retained a riding-clerk, a clerk of the crown, a clerk of the hamper, and a chaffer; a clerk of the cheque for the chaplains, and another for the yeomen of the chamber; fourteen footmen "garnished with rich riding-coats." He had a herald at arms, a sergeant at arms, a physician, an apothecary, four minstrels, a keeper of his tents, an armourer, an instructor of his wards, an instructor of his wardrobe, and a keeper of his chamber; also a surveyor of York, with his assistants.

All these were in daily attendance; for whom were continually provided eight tables for the chamberlains and gentlemen-officers; and two other tables, one for the young lords, and another for the sons of gentlemen who were in his suite, all of whom were attended by their own servants, in number proportioned to their respective ranks.

Previously to the lord high chancellor's departure to attend the term in Westminster Hall, he summoned his retinue in his privy chamber, where he was ready appareled, and in red like a cardinal: his upper vesture was entirely of scarlet, a fine crimson taffeta, or crimson satin ingrained; his pillion scarlet, with a sable tippet about his neck. He prepared himself, such was his effeminacy, with an orange, the inside being taken out, and refilled with a vinegared sponge and aromatics, which he held to his nose when pestered with many suitors or pressed by the crowd, lest he might imbibe some pestilence by his olfactory nerves. Before him were carried the great seal of England and the cardinal's hat by some lord, or some "gentleman of worship, right solemnly." On en-

tering his presence-chamber, his two great crosses were borne before him, when the gentlemen-ushers exclaimed, "On, masters, before, and make room for my lord." On descending to the hall of his palace, he was preceded by additional officers, a sergeant at arms with a great silver mace, and two gentlemen bearing great plates of silver; and arriving at his gate, he mounted his mule, "trapped all in crimson velvet, with a saddle of the same;" and thus he proceeded to Westminster, his cross-bearers and his pillar-bearers all upon "great horses" and in fine scarlet, and a train of gentry, footmen with battle-axes, &c.

Henry VIII. frequently held his court at the old palace at Greenwich; and during his residence there, the lord cardinal constantly attended his majesty on Sundays. Thither he went with his accustomed pomp, embarking in his magnificent state barge, furnished with yeomen "standing upon the sails," and crowded with his gentlemen within and without; and so tenacious was the royal favourite of maintaining this pageantry, that disembarking, to avoid the fall at London bridge, his mule and cavalcade awaited him, to attend the short distance from the Three Cranes to Billingsgate, where he again embarked for Greenwich. On his return in the evening, the same routine was scrupulously observed. Yet did this ostentatious prelate, in imitation, or rather in solemn mockery, of the humility of the Holy One of Israel, on Maundy-Thursday wash and kiss the feet of fifty-nine poor people!

"He lived a long season," says his biographer, who was of his household, "ruling all things in this realm appertaining to the king, and all matters of foreign regions. The ambassadors of foreign potentates were entirely disposed of by him."

Such inordinate power could not but excite the envy of the court and the execration of the people; but he was the favourite of a tyrant, whose vengeance spared nor friend nor foe, who acknowledged no law but that of his own will.

Every age, however, in this country has produced some daring poet, whose pen no tyranny could restrain. Even Wolsey was lashed by the satiric Muse of the laureated bard, John Skelton\*, whose temerity constrained him to seek refuge from the indignation of the insulted prelate in the sanctuary of the church. The first satire, in doggerel verse, entitled "Why come ye not to COURT?" thus attacks his arrogance:

- |                                   |                                   |
|-----------------------------------|-----------------------------------|
| " No man dare come to th' speeche | " Sir, you must tarry astound,    |
| " Of this gentile Jack-breeche,   | " Till better layser be founde:   |
| " Of what estate he be—           | " Sir, we must dance attendaunce, |
| " Of sp'ritual dignitie;          | " And take pacient sufferance;    |
| " Nor duke of hie degree;         | " For my lordes grace             |
| " Nor marquis, earle, or lorde:   | " Has now nor time nor place,     |
| " Which shrewdly doth accorde,    | " To speak with you as yet.       |
| " That he, borne so base,         | " And so they may sit, or flit,   |
| " All nobles should outface;      | " Sit, or walk, or ride,          |
| " His count'nance like a cayser,  | " And his layser abide;           |
| " My lord is not at layser;       | " Perchaunce, half a yere—        |
|                                   | " And yet be never the nere."     |

The poet satirizes him in another poem, and thus takes revenge for his confinement:

- |                         |                              |
|-------------------------|------------------------------|
| " He is set so hie      | " That in Chamber of Stars   |
| " In his jerarchie,     | " All matters he mars,       |
| " Of frantic phrenesie, | " Clapping rod on the borde, |
| " And foolish fantasie, | " None must speke a worde;   |

\* Skelton availed himself of the sanctuary of Westminster Abbey for this offence, under the protection of Islip the abbot, and remained there until his death in 1529, the same year of the overthrow of the cardinal and of his death. Erasmus, who perhaps enjoyed the satire, had styled Skelton, *Britannicarum literarum lumen et decus*. This compliment, however, applied to his other works.

" For he hath all the saying,  
 " Without any reneying.  
 " He rolleth in recordes—  
 " Is not my reason good?  
 " Good—even good—Robin Hood!  
 " Of such vagabundos  
 " Speketh totus mundus, &c.

\* \* \* \* \*  
 \* \* \* \* \*

" Cum ipsis et illis,  
 " Qui manent in villis,  
 " Et uxor, vel uncilla,  
 " Welcome Jack and Gilla,  
 " My pretty Petronilla,  
 " And you will be stilla,  
 " You shall have your willa :  
 " Of such Pater-noster Pekes  
 " All the world spekes," &c. &c.

Speaking of Hampton-Court Palace, with allusion to its magnificence as contrasted with the meanness of his birth, the poet adds:

" The kynges court  
 " Should have the excellence;  
 " But Hampton-Court  
 " Hath the pre-eminence,  
 " And Yorkes-place,

" With my lordes grace,  
 " To whose magnificence  
 " Is all the confluence,  
 " Sutes and applications,  
 " Embassadies of all nacions."

The cardinal was attacked by another satirist, Roy, a priest, by whom he was most severely handled, as were also the priests of the Romish church. The author thus animadverts upon his pride:

" Doth he then on mules to ryde?  
 " Yea, and that with so shameful pryde  
 " That to tell it is not possible:  
 " More like a god celestiall,  
 " Then any creature mortall,  
 " With worldly pompe incredible.

" Before hym rydeth two prestes stronge,  
 " And they beare two crosses\* ryght longe,  
 " Gapyng in every man's face:  
 " After them followe two layemen secular,  
 " And each of theym holdynge a pillar  
 " In their hondes, steade of a mace.

\* Wolsey had *two* great crosses of silver borne before him, one for his archbishopric, and one for his legateship. " Not contented," says Lord Herbert, " with the cross of York, he added another of his legacy, which two of the tallest priests that could be found carried on great horses before him: hence Polydore Virgil observed, it grew to a jest, as if one cross did not suffice for the expiation of his sins."

- " Then followeth my lorde on his mule,  
 " Trapp'd with gold under her cale  
 " In evry poynt most curiously;  
 " On each syde a pollaxe is borne,  
 " Which in none wother use are worne,  
 " Pretendynge some hid mistery.  
 " Then hath he servauntes fyve or six score,  
 " Some behinde and some before,  
 " A marvelous great companye;  
 " Of which are lordes and gentlemen,  
 " With many gromes and yemen,  
 " And also knaves amonge.  
 " Thus dayly he proceedeth forthe,  
 " And men must take it at his worthe,  
 " Whether he do right or wronge.  
 " A greete carle he is, and fatt,  
 " Wearing on his hed a red hatt,  
 " Procured with angel's subsidy,  
 " And as they say, in time of rayne  
 " Fower of his gentelmen are fayne  
 " To holde over it a canopy:  
 " Besyde this, to telle the more newes,  
 " He hath a payre of costly shewes,  
 " Which seldom touche eny grownde,  
 " They are so goodly and curious,  
 " All of golde and stones precious,  
 " Costynge many a thousande pownde.  
 \* \* \* \* \*  
 \* \* \* \* \*  
 " Hath the cardenall eny gay mansion?  
 " Greet palaces, without compareson;  
 " Most glorious of outward sight,  
 " And within decked poynt-device,  
 " More lyke unto a paradise  
 " Then an erthely habitacion.  
 " He cometh then of some noble stocke?  
 " His father could snatche a bullock,  
 " A butcher by his occupacion."

This book of bitter invective against the haughty prelate was printed on the Continent. It contains in the frontispiece an engraving in wood, of a coat of arms, composed in derision of the mean occupation of the father of the lord cardinal: having quarterly, three bullocks' heads and three butchers' cleavers; and in an escutcheon of *pretence*, a mastiff with a diadem in his mouth. The rage of the insulted prelate towards the audacious author of this satire was without bounds: he employed agents to buy, at any price, the copies that were in circulation; but sought Roy the priest in vain, although it is supposed he remained secreted in London. The insufferable pride of the chancellor naturally created many enemies, and "the treason" of the satire was too generally accept-

able, with the Reformers at least, for them to give up "the traitor." The arms were thus described :

" Of the prowde cardinall this is shelde,  
 " Borne up betweene two angels of Sathan :  
 " The sixe bloudy axes in a bare felde  
 " Sheweth the cruelte of the red man,  
 " Which hath devoured the beautiful white swan,  
 " Mortall enmy unto the whyte lion—  
 " Carter of Yorcke! the vyle butcher's sonne.  
 " The sixe bulles heddes, in a felde blacke,  
 " Betokeneth hys stordy furiousnes,  
 " Whereby the godly lyght to put abacke,  
 " He bryngeth in hys dyvlisshe darcknes;  
 " The bandog, in the middes, doth expresse  
 " The mastif curre, bred in Ypswitch towne,  
 " Gnawynge with his teth a kynges crowne."

The lines that accompany the coat of arms were prophetic :

" I will ascende, makynge my state so hye,  
 " That my pompons honoure shall never dye.  
 " O catyfe! when thou thynkest least of all,  
 " With confusion thou shalt have a fall."

Wolsey had thwarted his sovereign in his ungovernable passion for Anne Boleyn; this beautiful favourite became his enemy, and he had offended the queen; he had, moreover, many powerful enemies at court: thus circumstanced, it required less than his penetration to foresee that ruin which was fast approaching. He was already deprived of the commission for trying the king's causes—a mortal stab to the consequence of the lord high chancellor: yet did he dissemble his apprehensions; he went to his seat in Westminster Hall with his accustomed pomp; it was the first day of term, but he sat there no more. The

king commanded him to deliver up the great seal, and to retire to Asher, having seized his noble mansion at Whitehall and his magnificent palace of Hampton-Court, with all the treasures they contained.

The submissive protestations of the unfortunate and disgraced favourite on leaving York-Place, is a memorable instance of the meanness of spirit that usually accompanies inordinate pride. He looked around as he entered his barge, surrounded by multitudes in boats, who waited in expectation to see him rowed to the Tower; and addressing himself to one of the court, said, "Although it hath pleased the king to take my house ready furnished for his pleasure at this time, all the world should know, I have nothing but is of right for him, and of him I have received all I have: it is therefore convenient and reason to render the same to him again."

On the cardinal's arrival at Putney, he mounted his mule, when Mr. Norris, one of his majesty's court, came riding down the hill, with a message from his royal master, assuring him of a continuance of his majesty's favour. The feeble, heart-broken prelate, on hearing the welcome tidings, briskly alighted without help, threw himself upon his knees in the dirt, and in a transport of joy, with uplifted hands, turned his eyes towards heaven.

The insidious message was only intended to deceive: the monarch debased himself not more by the injustice of the act, than the ungracious manner in which he discarded his minister, whom he suddenly drove from an envied state of grandeur, when suffering bodily infirmity, to a wretched seat, where, to use the cardinal's own words, "were neither beds nor sheets, table-cloths nor dishes to eat their meat, nor money wherewith to buy any." Base indeed must have been the heart of the sovereign that could triumph in the power to punish thus an ancient favourite, whose greatest crime had been, devotion to his royal will!

A proneness for worldly vanities, however, was not peculiar to the lord cardinal; it was the too general failing of the age, and this fault was not entirely his: King Henry loved pomp, and encouraged it in this distinguished favourite, whose palaces afforded the monarch new means of indulging in nocturnal revels and in masques.

Wolsey's ambition was accompanied by some noble and generous feelings; his power was in many instances directed to the advancement of his country's glory. He entertained just notions of the dignity and importance of learning, and made splendid arrangements for the promotion of the arts and sciences in the college which he founded at Oxford; having collected a number of the finest pictures, and intending to cause the invaluable store of manuscripts at the Vatican to be transcribed, and the curiosities of that classic repository copied, to enrich the library of "Cardinal College." But this noble foundation, as he had planned it, continued only a few years, the main design ending with his sovereign's favour.

In his prosperity, the cardinal had been a munificent patron of learned men, and a benevolent master. Rejected by his sovereign, he had the felicity to retain the affection of his household, who ministered to his comfort when he had nothing left to reward their zeal. Cromwell, afterwards Earl of Essex, owed his advancement to the cardinal, and deserted him not in his affliction; he boldly ventured to defend his honoured patron even in the parliament-house.

Whatever were the errors of this extraordinary man, the particular offence which deprived him of the king's favour has left no imputation upon his moral character. It appears to have arisen from his unwillingness to promote a wicked aberration of the royal will; and it is due to the memory of Wolsey to observe, that the many acts of wanton cruelty and injustice perpetrated by the arbitrary monarch, occurred not during the administration of this faithful minister. Such

was the anger of the king towards the chancellor in that interview wherein he took offence, that his majesty never after allowed him to come into his presence. The astonished minister met with such terrific menaces and severe reproaches at this fatal audience, that, on withdrawing, he manifested a most "sensible disorder and consternation of mind;" so much so, that the Bishop of Carlisle, who attended him in his barge, observing "that the day was very hot," the cardinal made answer, "Had you been as well chafed as I have been this hour, you would say you were hot indeed."

Wolsey, in his tribulation, imitated not the firmness of some of his haughty predecessors; he appeared to lose all sense of what he owed to his own dignity, and gave himself to despair. He wrote a letter to the king, inclosed in another to Gardiner, a minion of his own preferment, whom he entreats to intercede with the king in his behalf. In the most humiliating language he begged his kind offices, and conjures him, "as he tendered his poor life, and at the reverence of God and that holy time\*, he would forward his letter." He appealed to his pity, "knowing in what agony he was;" adding, "that thereby he would not only deserve towards God, but bend him to be his continual beadsman." He signed the supplicatory epistle from Asher, "written with this rude hand and sorrowful heart;" and subscribed himself, "The most miserable Cardinal of York."

When the king commanded him to quit York-Place, he called certain officers of his household, and desired them to take an inventory of his effects in furniture and treasure, which were to be delivered to his majesty. In the gallery alone, such was the grandeur of this place, were set "divers tables, upon which were laid divers and great stores of rich stuffs; as whole pieces of silk of all colours, velvets, satins, musts, taffaties, grograms, scarlets, and divers rich

\* This alludes to its being the festival of Christmas.

commodities; also there were a thousand pieces of fine hollands, and the hangings of the gallery of cloth of gold, and cloth of silver, and rich cloth of bodkin of divers colours, which were hanged in expectation of the king's coming.

"Also on one side of the gallery were hanged the rich suits of copes, of his own providing, which were made for the colleges of Oxford and Ipswich\*; they were the richest imaginable.

"Then had he two chambers adjoining to the gallery, the one called the Gilt Chamber, wherein were set two broad and long tables, whereupon was set such abundance of plate of all sorts, as was almost incredible to be believed, a great part being all of clear gold; and upon every table and cupboard where the plate was set, were books, importing every kind of plate, and every piece, with the contents and weight thereof."

Among the many afflicting circumstances that accompanied his sudden reverse of fortune, none seems to have caused the munificent prelate more concern, than his incapacity to provide for his numerous dependents. The faithful Cromwell offered his advice on this trying occasion, and proposed that those who had obtained high church preferments and emoluments through the cardinal, should subscribe towards the necessities of those who, holding inferior offices in his household, relied alone on him for support. This considerate and disinterested advice, Cromwell not only urged, but advanced money to several servants of the cardinal to defray their travelling expenses to various parts of the country, when they were reduced to return to their friends; although it is plain that the cardinal felt conscious that Cromwell had claims of his own.

This generous advocate observing to his patron when at Asher, "that he ought in conscience to consider, no competent provision had been made for

\* The cardinal had formed a plan for founding a magnificent college at Ipswich, the place of his birth.

many who had never forsaken him in *weal* or *woe*," was answered by the cardinal, " Alas! *Tom*, you know I have nothing to give to you or them, and am ashamed and sorry that I cannot requite your faithful services."

Struck by the admonition, the cardinal, in his episcopal habit, convened all his gentlemen, yeomen, and chaplains into his presence-chamber, and retiring to the upper end (the *deis*), near the great window, and beholding his numerous dependents, he burst into tears; which being perceived, caused " fountains of tears to gush out of their sorrowful eyes, in such sort," says Cavendish, " as would cause any heart to relent." When collecting himself, the cardinal addressed them thus:

" Most faithful gentlemen and true-hearted yeomen, I much lament that in my prosperity I did not so much for you as I might have done: I consider that if in my prosperity I had preferred you to the king, then should I have incurred the king's servants' displeasure, who would not spare to report, behind my back, that there could no office in the court escape the cardinal and his servants; and by that means I should have run into open slander of all the world. But now it is come to pass, that it hath pleased the king to take all that I have into his hands, so that I have now nothing to give you, for I have nothing left me but the bare clothes on my back."

He consoled them, however, with the hope that he should yet have the means to protect them at a future period. He observed, that no prince had been so truly and faithfully served, and recommends their patience, doubting not that the king, " on due consideration of the false suggestions of his enemies," would restore him to favour; and then he should have the power, as well as the inclination, to serve them. " I will never henceforth," said he, " during my life, esteem the goods or riches of this world any otherwise than shall be sufficient to maintain the estate that God hath and shall call me to." Thereby

seeming to imply that he repented him of his former pomp. "But," said he, "if the king do not shortly restore me, then will I write for you, either to his majesty, or any nobleman in this realm, to return your service; for I doubt not but the king, or any nobleman of this realm, will credit my letter in your recommendation." He advised them "to repair severally home to their wives or parents," there to await better prospects: and then, as if roused by a feeling of ambition, he recommended "that they would not choose to serve any under the degree of a king;" venturing an assurance, "that the king would not refuse them." His hopes were vain; the inexorable monarch had fixed his doom, and the devoted minister had fallen to rise no more.

The banquets and masques so prevalent in the age of Henry VIII. were no where more magnificently ordered than at Hampton-Court: hence the vast establishment of the cardinal was not too extensive for the accommodation of the numerous guests that frequently were entertained at his festive board.

The picturesque description of one of these masques, written by the gentleman-usher of the cardinal, conveys so lively a picture of the romantic spirit of the sixteenth century, that it cannot fail to please those who feel an interest in contemplating the habits of our forefathers. The writer observes, "The cardinal's house was always resorted unto like a king's house, with noblemen and gentlemen; and when it pleased the king's majesty (as many times it did), he would, for his recreation, resort unto the cardinal's house; against whose coming there wanted no preparations or goodly furniture, with victuals of the finest sort, that could be had for money or friendship.

"Such pleasures were here devised for the king's delight as could be invented or imagined: banquets set with masquers and mummers, in such a costly manner, that it was glorious to behold: there wanted no damsels meet to dance with

the masquers, or to garnish the place for the time; with variety of other pastimes. Then were there divers kinds of music, and many choice men and women, singers appointed to sing, who had excellent voices. I have seen the king come suddenly thither in a masque, with a dozen masquers all in garments like shepherds, made of fine cloth of gold and silver wire, and six torch-bearers, besides their drummers, and others attending on them with vizards, and clothed all in satin; and before his entering into the hall, you shall understand that he came by water to the water-gate without any noise, where were laid divers chambers and guns charged with shot, and at his landing they were discharged, which made such a rattling noise in the air, that it was like thunder. It made all the noblemen, gentlemen, and ladies to muse what it should mean, coming so suddenly, they sitting quietly at a banquet. In this sort you shall understand, that the tables were set in the chamber of presence covered, and my lord cardinal sitting under his cloth of state, and there having all his service alone; and then were there set a lady and a nobleman, a gentleman and a gentlewoman, throughout all the tables in the chambers on the one side, which were made all joining, as it were but one table. All which order was done by my Lord Sands, then lord chamberlain to the king, and by Sir Henry Guildford, then comptroller of the king's house.

“ Then immediately after this great shot of guns, the cardinal desired the lord chamberlain to see what it did mean, as though he knew nothing of the matter; they then looked out of the window into the Thames, and returning again, told him, that they thought they were noblemen and strangers arrived at the bridge, and coming as ambassadors from some foreign prince: with that said the cardinal, “ I desire you, because you can speak French, to take the pains to go into the hall, there to receive them into the chamber, where they

shall see us, and all those noble personages, being merry at our banquet; desiring them to sit down with us, and take part of our fare.

“ Then went they incontinently into the hall, where they were received with twenty torches, and conveyed up into the chamber with such a number of drums and flutes as I have seldom seen together at one time and place.

“ Then at their arrival into the chamber, they went, two and two together, directly before the cardinal where he sat, and saluted him very reverently; to whom the lord chamberlain, for them, said, ‘ Sir, forasmuch as they are strangers and cannot speak English, they have desired me to declare unto you, that having understanding at this your triumphant banquet were assembled such a number of fair dames, they could do no less (under the supportation of your grace) than to view as well their incomparable beauties, as to accompany them at *mumchance*, and after that to dance with them, so to beget their better acquaintance; and, furthermore, they require of your grace licence to accomplish this cause of their coming.’

“ When the cardinal said, he was willing and very well content that they should do so. Then went the masquers and first saluted all the dames, and then returned to the most worthy, and there opened the great cup of gold, filled with crowns and other pieces, to cast at.

“ Thus perusing all the gentlewomen, of some they won, and to some they lost; and having viewed all the ladies, they returned to the cardinal, with great reverence pouring down all their gold, which was above two hundred crowns. ‘ At all,’ quoth the cardinal; and casting the dye, he won it, whereat was made great joy.

“ Then quoth the cardinal to my lord chamberlain, ‘ I pray you go tell them, that to me it seemeth that there should be a nobleman amongst them that

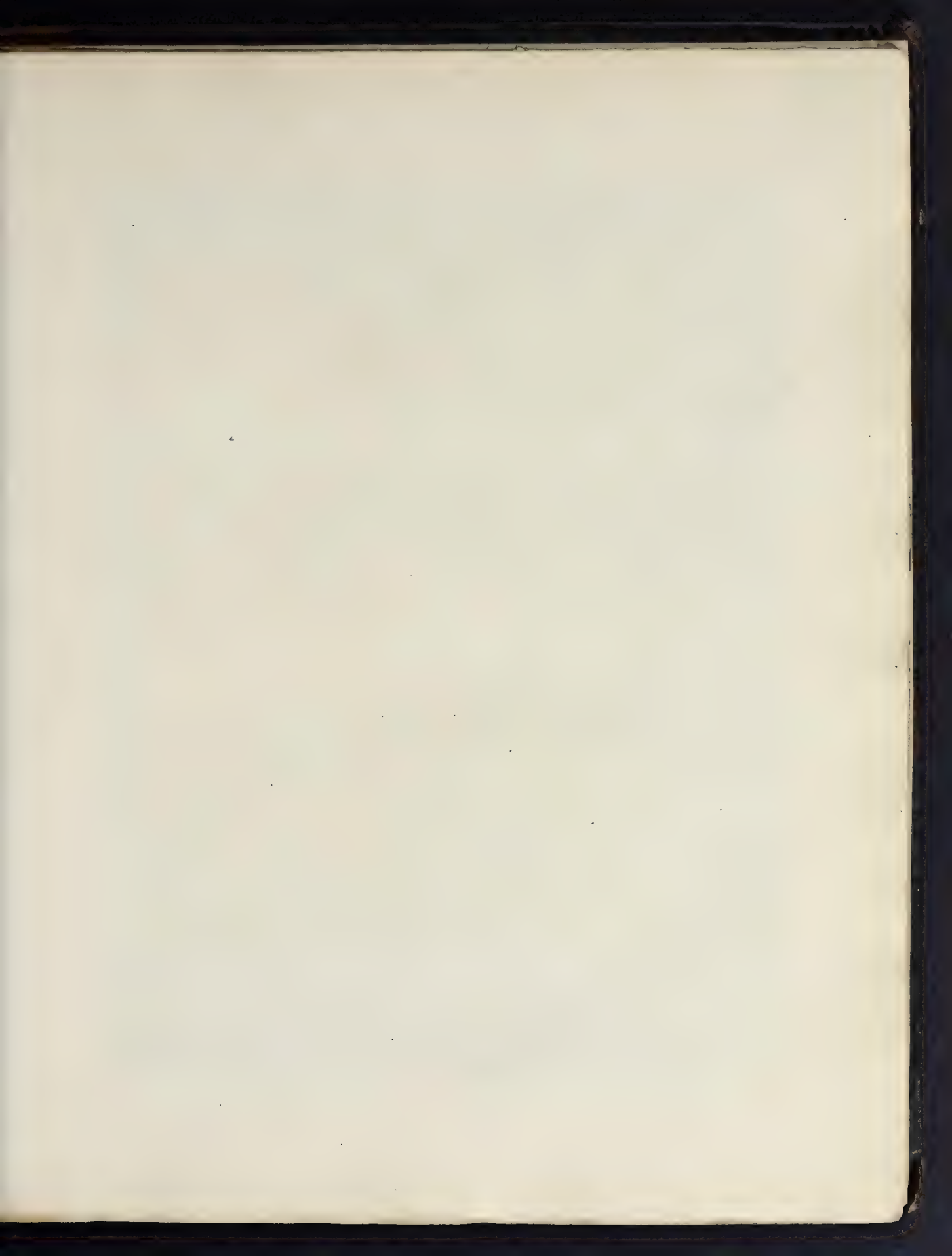
better deserves to sit in this place than I; to whom I should gladly surrender the same, according to my duty, if I knew him.'

" Then spoke my lord chamberlain to them in French, declaring my lord cardinal's words; and they *rounding* him again in the ear, the lord chamberlain said unto my lord cardinal, ' Sir, they confess that among them is such a noble personage, whom if your grace can point out from the rest, he is contented to disclose himself, and to accept of your place most willingly.'

" With that the cardinal, taking good advice, went amongst them; and at the last quoth he, ' It seemeth to me that the gentleman with the black beard should be he;' and with that he rose out of his chair, and offered the same to the gentleman with the black beard, with the cup in his hand. But the cardinal was mistaken; for the person to whom he then offered his chair was Sir Edward Nevill, a comely knight and of a goodly personage, who did more resemble his majesty's person than any other in that masque.

" The king, seeing the cardinal so deceived in his choice, could not forbear laughing, but pulled down his *vizard*, and Sir Edward Nevill's also, with such a pleasant countenance and cheer, that all the noble estates desired his highness to take his place: to whom the king made answer, ' that he would first go and shift him;' and thereupon he went into the cardinal's bed-chamber, where was a great fire prepared for him, and there he newly appareled himself with rich and princely garments: and, in the king's absence, the dishes of the banquet were clean taken away, and the tables covered again with new and perfumed cloths; every man sitting still until the king's majesty, with his masquers, came in among them, every man new appareled.

" Then the king took his seat under the cloth of estate, commanding every person to sit still as they did before; and then came in a new banquet before his majesty of two hundred dishes: and so they passed the night in banqueting





and dancing until morning, which much rejoiced the cardinal to see his sovereign lord so pleasant at his house."

That these expensive revelings were agreeable to the king is evident, for the plan for this surprise was obviously preconcerted by his majesty and the cardinal: it is moreover equally plain, that the chancellor's table was magnificently furnished, by the concurrence of the king, on many grand occasions.

In such an age (for the same romantic notions generally prevailed on the Continent) there was much policy in exhibiting this grandeur at the house of a servant of the crown. Foreign ambassadors could not fail to represent these entertainments to their respective courts; and their sovereigns would naturally infer, that the riches and power of a monarch must be great indeed, whose minister could entertain strangers in so princely a style. This policy indeed had been practised by the first Anglo-Norman king.

One of these political feasts was so magnificent, and seems to have excited so much admiration on the part of the distinguished strangers for whom it was provided, that it is due to the memory of the ancient hospitality of Hampton-Court Palace, to insert it in this history. This banquet was provided by the lord cardinal, at the command of the king, for the French ambassadors, who arrived to confirm the tripartite union of peace between the Emperor, the King of France, and the King of England.

This embassy, to pay all imaginable respect to the pageant-loving King Henry, was composed of "eight persons, of the noblest and most worthy gentlemen in all France," with their numerous retinue.

"To make preparation," says the relator of this splendid fête, "in all things for the entertainment of this great assembly at Hampton-Court, at the time appointed by my lord cardinal, he called before him all his chief officers, as stewards, treasurers, clerks, and comptrollers of his kitchen, to whom he de-

clared his whole mind touching the entertainment of the Frenchmen at Hampton-Court; to whom he also gave command neither to spare for any cost or expense, nor pains, to make them such a triumphant banquet, that they might not only wonder at it here, but also make a glorious report, to the great honour of our king and this realm.

“ Thus having made known his pleasure, to accomplish his commandment they sent out all the carriers, purveyors, and other persons to my lord's friends to prepare; also they sent to all expert cooks and cunning persons in the art of cookery in London, or elsewhere, that might be gotten to beautify the noble feast.

“ Then the purveyors provided, and my lord's friends sent in, such provision, that it was a wonder to see it.

“ The cooks wrought both day and night in many curious devices, where was no lack of gold, silver, or any other costly thing; the yeomen and grooms of his wardrobe were busied in hanging the chambers with costly hangings, and furnishing the same with beds of silk, and other furniture of the same in every degree.

“ Then my lord sent me (being his gentleman-usher) and two others of my fellows, to foresee all things touching our rooms to be richly garnished; wherein our pains was not small, but daily we travelled up and down from chamber to chamber to see things fitted.

“ Then wrought joiners, carpenters, painters, and all other artificers needful, that there was nothing wanting to adorn this noble feast. There was carriage and re-carriage of plate, stuff, and other rich implements, so that there was nothing lacking that could be devised or imagined for that purpose. There were also provided two hundred and eighty beds, with all manner of furniture to them, too long here to be related.

“ The day assigned to the Frenchmen being come, they were ready assembled before the hour of their appointment; wherefore the officers caused them to ride to Hanworth, a park of the king's within three miles of Hampton-Court, there to spend their time in hunting till night; which they did, and then returned; and every of them was conveyed to their several chambers, having in them good fires and store of wine, where they remained till supper was ready.

“ The chambers where they supped and banqueted were adorned thus: First, the GREAT WAITING-CHAMBER was hung with very rich cloth of Arras; and so all the rest, some better than others, and furnished with tall yeomen to serve. There were set tables round about the chambers, banquet-wise, covered; also a cupboard, garnished with white plate; having also in the same chamber four great plates, to give the more light, set with great lights, and a great fire of wood and coals.

“ The next chamber was the CHAMBER OF PRESENCE, richly hanged also with cloth of Arras and a sumptuous cloth of state, furnished with many goodly gentlemen to serve. The tables were ordered in manner as the others were, save only the high table was removed beneath the cloth of state towards the midst of the chamber, with six desks of plate garnished all over with fine gold, saving one pair of candlesticks of silver and gilded, with lights in the same: the cupboard was barred about, that no man could come very near it, for there were divers pieces of great store of plate to use; besides, the plates that hung on the walls to give light were silver and gilt, with wax-lights.

“ Now all things being in readiness, and supper fit, the principal officers caused the trumpets to blow to warn them to supper. Then the officers conducted the noblemen where they were to sup, and they being set, the service came up in such abundance, both costly and full of devices, with such a pleasant noise of music, that the Frenchmen, as it seemed, were wrapped up in a heavenly

paradise. You must understand that my lord cardinal was not there all this while, but the French monsieurs were very merry with their rich fare, and curious cates and knacks: but before the second course, my lord cardinal came in, booted and spurred, suddenly amongst them; at whose coming there was great joy, every man rising from his place, whom my lord cardinal caused to sit and keep their places; and being in his riding apparel, called for his chair, and sat him down in the midst of the high table, and was there as merry and pleasant as ever I saw him in all my life.

“ Presently after, came up the second course, which was above one hundred several devices, which were so goodly and costly, that I think the Frenchmen never saw the like.

“ But the rarest curiosity of all the rest, they all wondered at (which indeed was worthy of wonder), were castles with images in the same, like St. Paul’s church for the model of it; there were beasts, birds, fowls, personages most excellently made; some fighting with swords, some with guns, others with cross-bows; some dancing with ladies, some on horseback in complete armour, justling with long and sharp spears, with many more strange devices: among others, I noted there was a chess-board made of spice-plate, with men of the same, and good proportion.

“ And because the Frenchmen are very expert at that sport, my lord cardinal gave that same to a French gentleman, commanding that there should be made a good case, to convey the same into his country.

“ Then called my lord for a great bowl of gold, filled with hippocras, and putting off his cap, said, ‘ I drink a health to the king my sovereign lord, and next, unto the king your master;’ and when he had drunk a hearty draught, he desired the grand master to pledge him a cup, which cup was worth five hundred marks; and so all the lords in order pledged these great princes. Then

went the cup merrily about, so that many of the Frenchmen were led to their beds. Then went my lord into his privy-chamber, making a short supper, or rather a short repast, and then returned again into the presence-chamber amongst the Frenchmen, behaving himself in such a loving sort and so familiarly towards them, that they could not sufficiently commend him.

"And while they were in communication and pastime, all their livery were served to their chambers; every chamber had a bason and ewer of silver, and a great livery-pot, with plenty of wine and sufficient of every thing."

The ambassadors appear to have passed their time very gaily during their visit to England, being entertained by many of the nobility and by public bodies. The king provided a magnificent fête for them at his palace at Greenwich, in which were introduced tournaments, and plays performed by actors in "gorgeous apparel," and a banquet, ending with a masqued ball, the description of which shews that our countrywomen were even then accomplished as well as beautiful. A company of ladies and gentlewomen entered after the banquet, who were selected from the "chiefest beauties in the realm of England," all richly attired, "to set forth their gestures, proportions, or beauties; so that they seemed," says the writer, "to the beholders, rather like celestial angels than terrestrial creatures."

That the court of Henry was not deficient in courtesy to strangers, may be seen by the French gentlemen being allowed each to choose a lady, as his fancy directed, for his partner in the masque and dance. The first part of this elegant amusement being ended, a new constellation of beauty appeared, which advancing to the enraptured Frenchmen, every gentleman was selected by a fair damsel to join in another dance, who condescendingly entertained her partner by conversing with him in his native language.

Great indeed must have been the misery of the cardinal, presiding as he

did in his noble mansion surrounded thus by envied glory, and indulging thus profusely in "the pomps and vanities of this wicked world," to be at once humbled to the earth. Soon after his banishment from the court, the heart-broken minister retiring to the lodgings of Dr. Collett at the Charter-House at Richmond, would sit on the afternoons in silent contemplation. There the most ancient of the fathers offered him spiritual consolation, and "converted him to despise the vain glory of the world." Moved by their pious exhortations, the ostentatious Wolsey, "to mortify the flesh," received from them shirts of hair, and wore them next his body!

The unfortunate favourite had been led to expect, from some marks of returning favour, that he should again be restored to his former grandeur; but this courted phantom soon vanished. The age was generally superstitious, and even the great cardinal was weakly moved by omens. On Allhallows-day, his lordship was sitting at dinner, having at his "board's end" several of his chaplains to bear him company, "for want of other guests." During the repast, the cardinal's great cross, which used to be borne before him, and which now stood near his seat, suddenly fell down on Dr. Bonner's head. "*Quoth* the cardinal, seeing the guests all amazed, 'Hath it drawn blood?'—'Yea,' *quoth* his chamberlain. Then said the prelate, 'Malum omen!' and immediately saying grace, he suddenly left the table."

The powerful impression which this trivial circumstance made upon the mind of the cardinal is best expressed by his own interpretation of the accident; which, however, was no prophecy, as it was uttered after some of the disastrous events to which he alludes had occurred. He said, that the great cross "betokened himself," as Archbishop of York; and as it was Dr. Austin, his physician, by whom the cross was thrown down, it was he who was doomed to be his accuser; its falling on the head of Dr. Bonner, master of the cardinal's spiritual

jurisdiction, pointed out his loss of power; and the circumstance of its "drawing of blood" was a token of his own death. This fatal part of the interpretation was made prophetic by his own act, if we are to believe some historians, who assert that he died by poison administered by himself.

Hampton-Court Palace, after the death of its memorable founder, became the scene of many "an eventful history." This was the birthplace of Edward Duke of Cornwall, afterwards Edward VI. a royal youth of "worthy memory," youngest son of Henry VIII. by his third wife, Jane Seymour, who died a few days after his birth\*. This prince was born October 12, 1537, in the twenty-ninth year of his father's reign; and three days after was baptized in the king's chapel in this palace, with great magnificence, having for his godfathers "at the font," Thomas Archbishop of Canterbury and the Duke of Norfolk; and at his confirmation, the Duke of Suffolk, his sister, the Lady Mary, being god-mother, when Garter king at arms proclaimed his title.

The mother of Prince Edward was married to King Henry the day after the decapitation of his second wife, the unfortunate Anne Boleyn, the 20th of May, 1536. Lady Jane Seymour was daughter of Sir John Seymour; the king created her brother, a few days after her nuptials, Lord Beauchamp. This lady lived not long to enjoy her dignity, being queen but one year five months and twenty-four days.

Henry appears to have regarded this lady with more constancy than any of his many wives, being so deeply afflicted by her death, that his grief could not be consoled. He left the Palace of Hampton-Court, remained for several

\* It is said by most historians, that the queen died in childbirth, and that Prince Edward was brought into the world by the cæsarian operation. But Anstey asserts, from the records of the Heralds' Office, that she survived the birth of her son some days.—Vide ANSTEY'S *Order of the Garter*.

weeks in private, and wore the mourning garb even during the festival of Christmas, which, in his time, was kept with great banqueting and revels for many days.

The body of the queen was removed on the 8th of November, and conveyed with great solemnity to Windsor, where it was interred under the choir of St. George's chapel.

The king having disposed of five wives, resolved to take a sixth, and selecting Lady Catherine Parr, sister of the Marquis of Northampton, and widow of Lord Latimer, demanded her in marriage. The nuptial ceremonies were performed at the Palace of Hampton-Court, July 12, 1543. This lady had nearly suffered a fatal punishment for her temerity in venturing to espouse a king who had sent to the scaffold his last wife, the beautiful Catherine Howard, within three months after her exaltation to the throne; for becoming weary of Catherine Parr, a warrant was signed for her commitment to the Tower, to be burned for heresy, the king never feeling at a loss for a pretext to rid himself of the hymeneal yoke. Providentially the warrant came into the hands of the queen, when she pleaded her cause so successfully, that the king not only spared her, but henceforth treated her with much respect.

Inconsistent in his religion, the king, by the persuasion of Norfolk, Gardiner, and others of the Romish faith, became a persecutor, and sanctioned the dragging to death and to the rack, those who opposed the very doctrines which himself had set aside. Anne Askew, a lady of the court, young, beautiful, and accomplished, accused of spreading heretical doctrines, was put to the torture in the Tower, with the hope of extorting from her some confession that might implicate her majesty; but the virtuous sufferer saved her royal mistress. Such was her constancy to the queen, that Wriothesely, Chancellor of England, enraged at her firmness, pushed aside the executioner, and exerted himself at the

rack, increasing her torments until her delicate frame was nearly torn in pieces. The holy maid, thus mangled, was carried to the stake, and expired in the midst of flames, without confessing aught to the prejudice of any one.

Queen Catherine happily survived her tyrant husband, and subsequently married Lord Seymour, brother of the king's third wife.

Henry VIII. sometimes kept his court at this palace with his usual state, particularly at the great festival of Christmas, when the daily banquets were accompanied with many entertaining ceremonies, among which were the mummeries of the lord of misrule, and other customs, that converted that dreary season to days and nights of festivity and joy. On the first day of Christmas, the master-cook commenced the revels, who entered bearing a boar's head, accompanied by part of the household, singing the old carol :

*Caput apri defero,*

*Reddens laudes Domino.*

The bore's head in hande bring I,

With garlands gay, and rosemary;

I prey you singe merely,

*" Qui estis in convivio."*

The bore's head, I understande,

Is the chefe servyce in this lande;

Loke, wherever it be fande,

*" Servite cum cantico."*

Be gladde, lordes, more or lasse,

For thys bath ordayned our steward,

To chere you alle thys Chrystemasse,

The bore's head with mustarde.

Edward VI. had an establishment at Hampton-Court, and in the month of September in the last year of his reign, there held a chapter of the order of the Garter. The knights went to Windsor, and returned to the king in the evening at Hampton-Court, where they were royally feasted.

Whilst King Edward resided at this palace, with the Duke of Somerset the protector, a serious dissension happened in the council, when it was proposed to

deprive the duke of his royal ward. The factious spirit increasing on this question, it was feared that certain noblemen would attempt to seize the person of the sovereign; in consequence of which alarm, the household, and the inhabitants of the town of Hampton, armed themselves for the protection of their young king: but Somerset not considering the prince to be in safety there, removed him to Windsor Castle.

Hampton-Court Palace, soon after the marriage of Queen Mary with Philip of Spain, was prepared for the reception of their majesties. Here the hopeful royal bride and bridegroom, after dismissing the train of nobility who had been present at their marriage at Canterbury, passed their *honeymoon* in gloomy retirement.

The palace once, however, in this reign assumed a cheerful aspect; for after the Lady Elizabeth, the sister of the fanatic Mary, was liberated from her long and severe confinement at Woodstock, she was invited to Hampton-Court, and there kindly entertained, until the seat of Hatfield was set in order for the reception of the royal maiden, where she remained unmolested until the death of the queen.

It should be recorded to the honour of the king, that it was at his instance she obtained her liberation from Woodstock, and was freed from persecution. Philip justified her innocence, with regard to her allegiance, against the intrigues of the priesthood, and perhaps secretly admired her wit; for he was an encourager of talent in others, which was the more creditable in one possessing little himself. The sagacious and prompt Elizabeth, when in confinement, had been repeatedly tempted to commit herself of heresy, by the malice of Stephen Gardiner, Lord Chancellor and Bishop of Winchester, who, by all the arts of polemic sophistry, sought to betray her into a declaration of her faith. Whilst at Woodstock, separated from her friends, and without any counsellor, the wily

prelate examined her upon the question of the real presence in the sacrament; when she proved herself an overmatch for priestcraft, by replying:

Christ was the word that spake it;  
He took the bread and brake it;  
And what the word did make it,  
That I believe and take it.

It was not long after this that the Lady Elizabeth was invited to Hampton-Court, where, it should seem, the king and queen endeavoured to dispel from her mind the remembrance of her injuries, by introducing scenes of gaiety, which were not usual in their reign. At one of the feasts given during the time that she was there, the great hall of the palace was brilliantly illuminated with lamps, and the tables spread with a magnificent supper; when the Lady Elizabeth sat at the royal board with their majesties, next the cloth of state, and at the removal of the dishes, was served with a perfumed napkin and plate of confections by the Lord Paget. On this occasion there were revels, masquings, and disguisings, as in the reign of Henry VIII. for this was the Christmas feast; but Elizabeth retired with her ladies, and did not join in these gaieties. During the term for this festival she remained with the king and queen at the palace, where was a great assemblage of the nobility to witness the grand spectacle of a tournament, wherein two hundred spears were broken between the contending knights.

Elizabeth becoming queen, this palace occasionally exhibited the same scenes of festivity as heretofore. She there held the grand festivals of Christmas in 1572 and in 1593.

King James I. appears to have been attached to this place, and to have maintained it in its accustomed state. The king and queen here, in the autumn of 1606, magnificently entertained Francis Prince of Vaudemois, son of

the Duke of Lorraine, and many noblemen and gentlemen who accompanied him. The feasting and pastimes on this occasion lasted fourteen days.

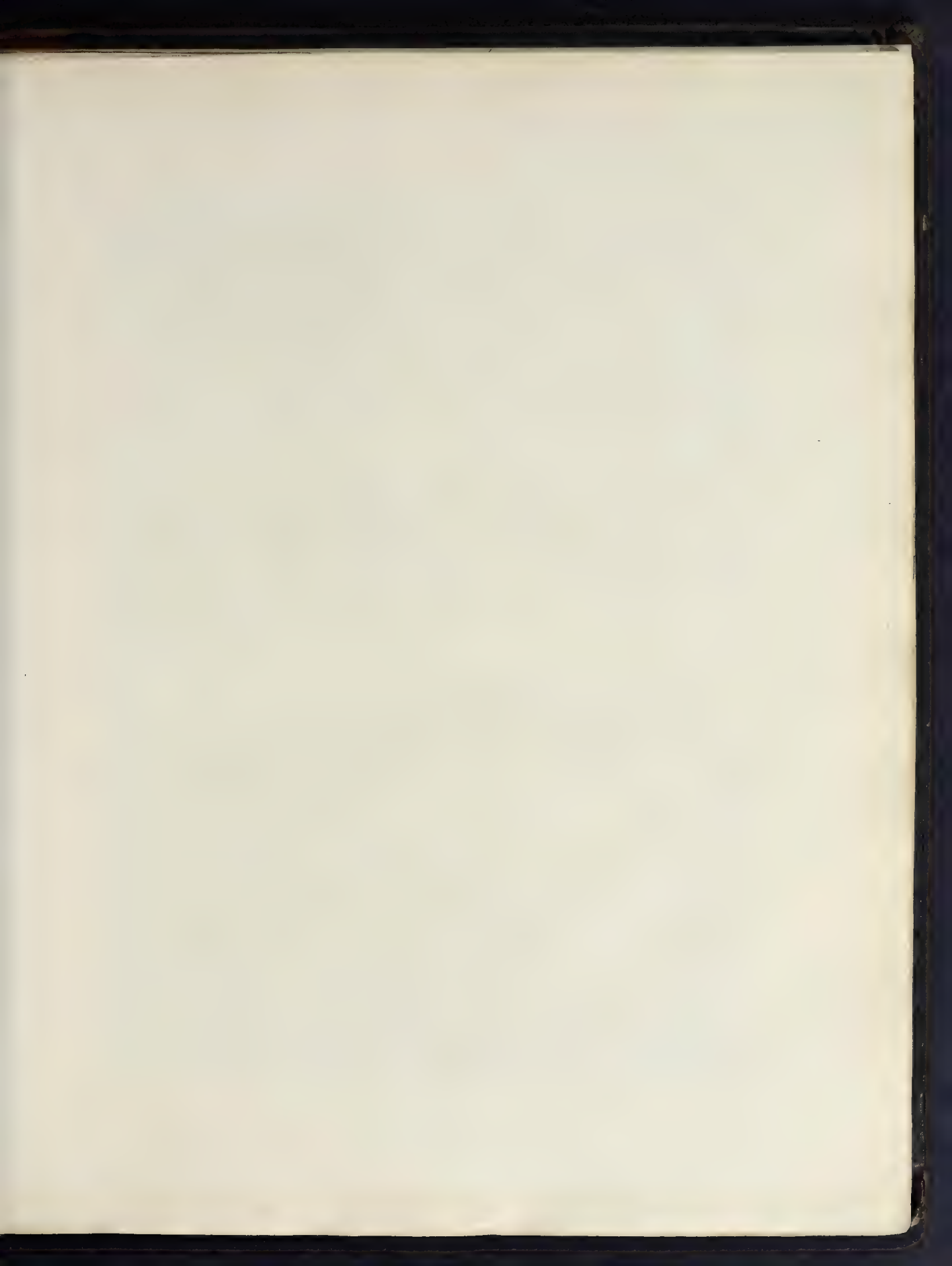
Queen Anne of Denmark, the wife of King James, died at the Palace of Hampton-Court, on the 2d of March, in the year 1618, from whence her corpse was conveyed in the royal barge to Denmark-House\*, where it lay in state until the 13th of May following; when it was carried in solemn funeral pomp, attended by many of the principal nobility in mourning, to Westminster Abbey, and interred in the vault beneath Henry the Seventh's chapel.

The year 1625 consigned this palace to King Charles I. and Queen Henrietta, who, a few days after the celebration of their nuptials at Canterbury, left that place for the metropolis, and went to Durham-House; but the plague then raging in London, their majesties, fearful of the contagion, removed, with their household, to Hampton-Court, where they remained until that calamity subsided.

In the year 1641, their majesties again sought an asylum in this palace, from a calamity more fatal than even that awful visitation. The apprentices of London, then formidable engines of political faction, by their insurrectionary clamour drove the king and queen from their palace at Whitehall, to seek temporary relief in the retirement of Hampton-Court: but the turbulent spirit of the times pursued the unfortunate sovereigns, and caused them to quit this retreat.

The palace, unoccupied during the civil wars, once more became the seat of the court of the persecuted king, but only for a short season. His beloved Henrietta was not there—he had parted with her for ever. Here, however, he witnessed the last external appearances of being yet a king; for escaping to the Isle of Wight, his transition from Hampton-Court to the scaffold made, in these extraordinary times, but the fatal events of a few months.

\* Somerset-House, in the Strand.





After the death of King Charles I. the palace was voted by the parliament as one of the seats for the Lord Protector Cromwell; he had also Windsor Castle and Whitehall, at which places he held his courts in regal state.

The marriage ceremonies of Elizabeth, daughter of Cromwell, with Lord Falconberg, were performed at the Palace of Hampton-Court, on the 18th of November, 1657; and the next year the Protector witnessed there the death of his favourite daughter, the worthy and much-respected Mrs. Claypole, from whose dying lips the usurper received admonitions that touched his guilty soul.

On the abdication of King James II. the palace became one of the favourite residences of King William III. and to him is owing its present grandeur. Here, on the 24th of July, 1689, was born William Duke of Gloucester, son of her Royal Highness the Princess Anne and Prince George of Denmark; who, three days after, was baptized in the royal chapel of the palace by the Bishop of London, his majesty being one godfather, and the Earl of Dorset, lord chamberlain, as proxy for the King of Denmark, the other; the Marchioness of Halifax had the honour of being godmother. At the ceremony his majesty was pleased to declare him Duke of Gloucester, being much delighted at his birth, as it appeared an event auspicious to the Protestant succession.

After the death of King William, the palace was occasionally occupied by Queen Anne and her royal spouse; and their Majesties George I. and George II. also sometimes here held their courts.

In its present state, Hampton-Court Palace consists of three principal quadrangles: the western court is one hundred and sixty-seven, by one hundred and sixty-two feet, and is divided into several suites of apartments, occupied by private families, having possession by grants from the crown.

The middle quadrangle is one hundred and thirty-three feet and a half, by nearly one hundred and thirty-four feet, and is called the Clock-Court, from a

curious astronomical clock being placed over the gateway. The apartments on two sides of this court are occupied by private persons; the suite on the third was appropriated to the uses of the late Prince of Orange; and the fourth, or north side, comprises the great Gothic hall.

The third quadrangle, or Fountain-Court, erected for his Majesty King William by Sir Christopher Wren, is one hundred and ten, by one hundred and seventeen-feet, and contains the state apartments. On the south side of this quadrangle are the entrance-hall and

#### GRAND STAIRCASE.

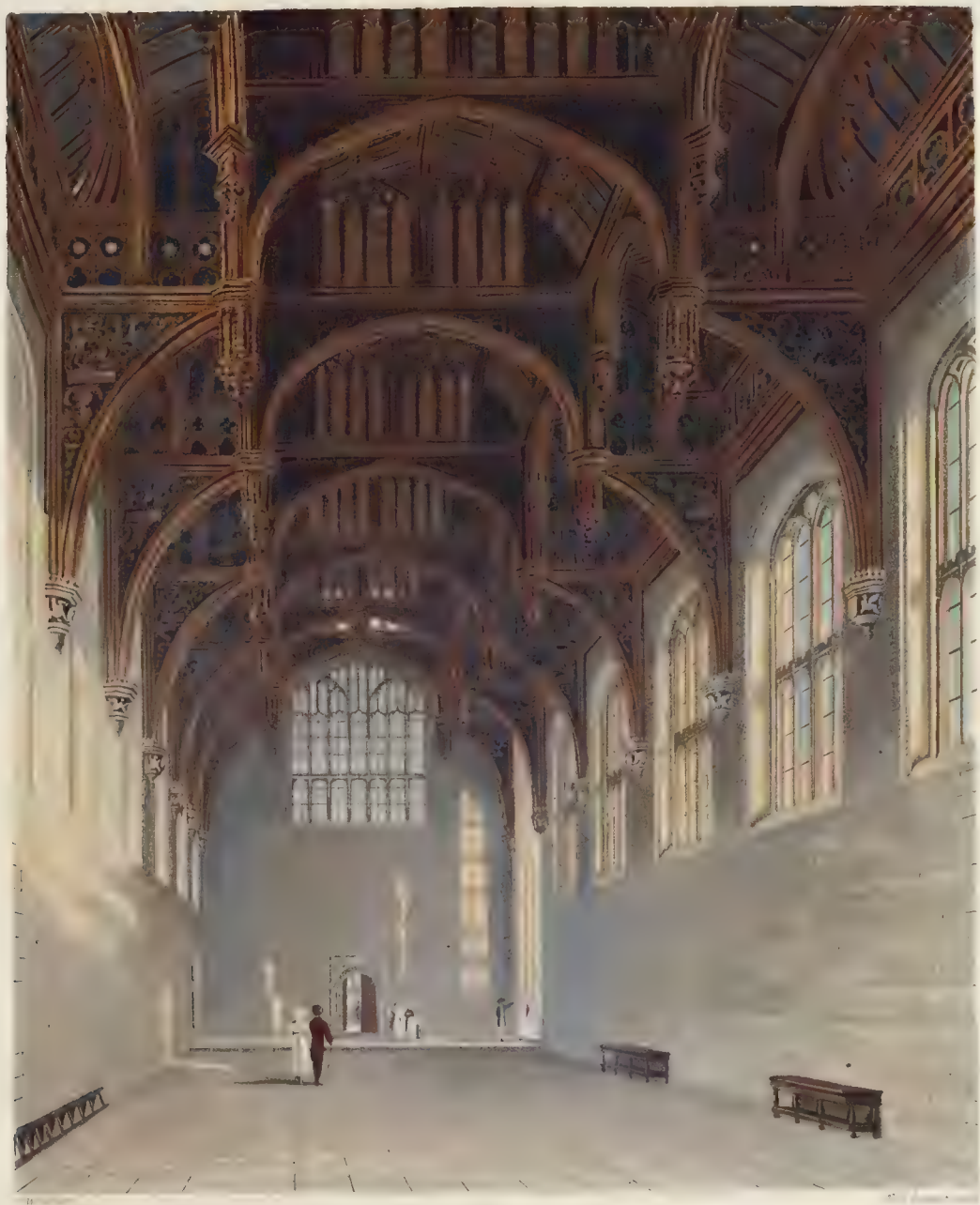
This spacious approach to the state apartments, built by Sir Christopher Wren, was painted by Verrio, in his florid style, being crowded with allegories, and richly ornamented with numerous devices.

The upper part, on the left side, represents Apollo and the nine Muses performing a musical concert, below whom Pan is seated, playing his reeds; and beneath Pan, Ceres is introduced, bearing a wheat-sheaf, and pointing to loaves of bread. Near this goddess are the river gods Thame and Isis, accompanied with Nereides, surrounding a table decorated with superb plate. This division of the painting describes the marriage of the Thame and Isis.

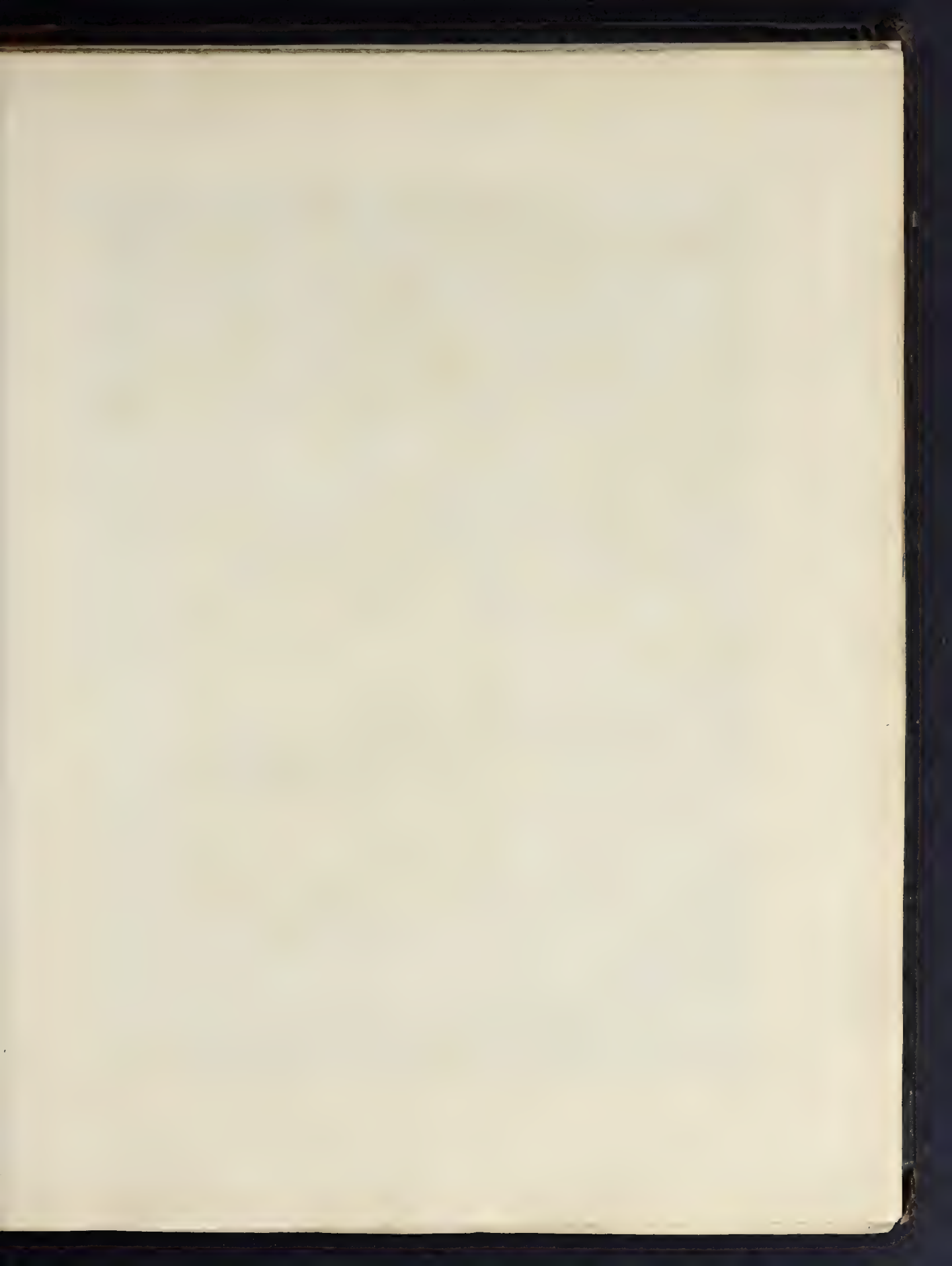
The compartment, which forms the ceiling represents Jupiter and Juno seated on a throne, with Jupiter's cupbearer, borne upon the eagle, presenting the heathen deity with a cup. The peacock of Juno is seen in front. One of the Parcae is in attendance, with her fatal shears, ready to execute the first dread command of the Thunderer to separate the mortal thread. This part of the design is covered with a canopy, and surrounded by the signs of the Zodiac, and Zephyrs with flowers. On one side of the group is Fame with her two trumpets. The whole of the allegory is complimentary to King William and Queen Mary.













Beneath, Venus is introduced with one leg upon a swan, and Cupid riding upon another, with Mars paying his court to the fair goddess.

On the right of this group are Pluto and Proserpine, Cælus and Terra, Cybele crowned with a tower, and other figures; Neptune and Amphitrite being in the front, with attendants offering nectar and fruits.

On the left is Bacchus, clothed in a leopard's skin, with a crown of grapes, leaning on a vase, and resting one hand on the head of Silenus, seated on a fallen ass. Here are introduced Romulus and Remus. On the other side of a table supported by eagles, and which these figures partly surround, is Hercules, clad in the lion's skin, resting on his club. This compartment describes all the figures in the clouds.

Another panel represents Peace, holding in her right hand a laurel, and in her left a palm-branch over the head of Æneas, who stands by her, and appears to invite the twelve Cæsars to a celestial banquet: Spuria the soothsayer is among the group. Over these hovers the genius of Rome, holding a flaming sword, the emblem of destruction, and a bridle, the emblem of government; which latter part is said to be allegoric of the Revolution, and applies to King William's wise government of England.

In another panel is Julian the Apostate, writing at a table, with Mercury, the god of eloquence, in attendance.

Above the door on the upper landing of the staircase is a *pyra*, or funeral pile, painted in chiaro-oscuro; and beneath the paintings of the whole are thirty-six panels, ornamented in relief, describing a variety of trophies of war, and other symbolic designs.

#### THE GUARD-CHAMBER.

This apartment is entered from the grand staircase, and is ornamented with small arms curiously displayed in compartments, the pilasters to which are

formed of pikes, bandoleers, and bayonets; and the panels are filled with ornaments composed of muskets in chequer-work, and of swords, bayonets, pistols, &c. forming stars, circles, hexagons, and other geometrical figures, with centres of Medusa's head, the thunder of Jupiter, and other devices carved in wood.

The lower panels contain portraits of distinguished English admirals, painted by Sir Godfrey Kneller and Mr. Dahl, which formerly constituted the principal decorations of a separate apartment, called the Admirals' Gallery. There are eighteen of these portraits; namely,

Admiral the Earl of ORFORD, an officer more generally known to posterity as Admiral Russel, in the list of "British Worthies," for his victory over Tourville in the famous battle of La Hogue; the sea-fight so finely described by the historical pencil of West, and engraved by the ingenious hand of Woollett. Admiral Russel was created Earl of Orford by King William, in the year 1697.

Admiral Sir JOHN JENNINGS, who early entered the navy, and was knighted by Queen Anne, in 1704, for services rendered to her majesty in the Mediterranean. He was not only a distinguished officer, but eminent in the cabinet, and held the appointment of commissioner of the Admiralty, and governor of Greenwich Hospital. Sir John Jennings died in 1743, and was buried in Westminster Abbey.

The statue of George II. in the great square of Greenwich Hospital was presented to that institution by this admiral. It was the work of Rysbrach, and sculptured out of a single block of white marble, which weighed eleven tons, and was taken from the French by the renowned coadjutor of Jennings, Sir George Rooke.

Admiral Sir JOHN LEAKE, a gallant seaman, who added to the naval trophies of the reign of Queen Anne. In the year 1702, he was sent with a squadron to

Newfoundland, to protect the English trade, where, in little more than three months, he captured twenty-nine sail of French ships, and burnt two; he also burnt and destroyed all the fishing-boats and stages, by which he ruined the French fisheries in that quarter.

He received the honour of knighthood, and in 1705, being then vice-admiral, captured and destroyed five sail of French men of war in Gibraltar Bay. The next year, Sir John Leake compelled the Islands of Majorca, Ivica, and Palma to acknowledge King Charles III. as sovereign of Spain. He reduced other places to allegiance for the same monarch, and received the most flattering testimonies of acknowledgment from the king. He was appointed commander in chief of the British fleet.

Admiral CHURCHILL, brother of the great Duke of Marlborough, entered the navy at an early period of life, and commanded a second-rate ship at the battle of La Hogue, where he evinced bravery and good conduct. He, however, was slow in attaining preferment, being made admiral principally through the favour of George Prince of Denmark, although it is asserted that his services had claimed that honour long before he obtained it. He retired from the service soon after the death of his patron, and died at Windsor, in 1708. He was interred in Westminster Abbey.

Admiral Sir STAFFORD FAIRBOURNE. This officer bore the flag of rear-admiral of the white in the fruitless expedition against Cadiz: but being engaged in the subsequent affair at Vigo, and distinguishing himself in that successful enterprize, he received the honour of knighthood. He was also present at the attack upon Ostend, where his bravery contributed to the conquest of that strongly fortified town.

In the great storm of 1703, so fatal to the English navy, Sir Stafford Fairbourne, carrying his flag as vice-admiral of the red in the Association, then lying

in the Downs, with many other large ships of war, was driven from his moorings, first to Gottenburg, and then to Copenhagen, and did not return to England until the next year.

Admiral GRAYDEN, an officer more remarkable for his caution and strict adherence to the letter of his instructions, than for that dashing spirit which is the usual characteristic of a British seaman. Falling in with a French fleet, of inferior force to that which he commanded, and sustaining little damage in the engagement which ensued, he suffered the enemy to escape: for this failure, and from other circumstances, wherein perhaps his misfortunes were greater than his demerits, on his return to England he was, by a vote of the House of Commons, dismissed the service of her Majesty Queen Anne.

Admiral BENBOW, a seaman, the memory of whose bravery and misfortune will ever remain an interesting feature in the naval annals of Great Britain; his action with Admiral du Casse being a monument to the glory and to the disgrace of the service. To his immortal honour, with his own ship he maintained an action five successive days with a French squadron, being nobly supported by his crew; and to the eternal disgrace of the captains of his fleet, who all, excepting Captain Walton, in the *Ruby*, basely deserted him, neglected his signals, and although witnesses of his intrepid conduct, yet left him to fight alone\*. Benbow, too formidable for the enemy, although dreadfully wounded, yet carried his flag safely into port; where, being followed by the other ships of his squadron, he had their commanders brought to a court-martial, who, on returning to their injured country, were punished according to their respective sentences.

\* The *Ruby*, Captain Walton, being disabled, was ordered to retreat to Port-Royal. This gallant officer, for this and subsequent services, received the honour of knighthood, and was raised to the rank of admiral.

The admiral died of his wounds before he could receive the testimony of his sovereign's approbation, yet not without the applause which he merited; which justice was accorded by the candour of Du Casse, in the following note, written in a style congenial to the manners of the blunt and honest English tar:

" SIR,

" I had little hopes, on Monday last, but to have supped in  
" your cabin; but it pleased God to order it otherwise: I am thankful for it.  
" As for those cowardly captains who deserted you, hang them up, for \* \* \*  
" they deserve it.

" Yours,

" DU CASSE."

Admiral WHETSTONE, who served under Benbow, was unfortunately detached from this brave commander, to watch the enemy, just before the action with Du Casse. On his arrival at Jamaica, he was deputed to preside at the court-martial for trying the officers who had thus disgraced the British flag. On the death of Admiral Benbow, he succeeded to the command of his fleet in the West Indies. Whetstone was an active officer, and did the enemy much damage at Hispaniola, and other places in the Western ocean, where he took and destroyed several vessels that had injured British commerce.

Admiral Sir THOMAS HOPSON carried his flag in the expedition against Cadiz, which was composed of twenty English and thirty Dutch ships of the line, exclusive of other vessels, as tenders, fire-ships, &c. making a fleet of one hundred and sixty sail, with nearly fourteen thousand troops, English and Dutch, under the command of the Duke of Ormond. Hopson was also at the attack on Vigo, where he displayed an intrepidity that contributed greatly to the accomplishment of that successful exploit. It was his ship, the Torbay, that forced the boom that guarded the harbour which contained the enemy's fleet. For this service he was knighted by Queen Anne, who also settled upon him a

pension of 500*l.* for life, with a reversion of 300*l.* to his lady. He died in the West Indies, in 1727.

Admiral Sir GEORGE ROOKE, who, at La Hogue, was appointed by Admiral Russel to destroy the enemy's ships, on the day succeeding the great naval action with the French fleet. He gallantly accomplished this enterprise, and burnt thirteen men of war, besides numerous transports, tenders, and ammunition-vessels; which service was principally achieved by small vessels and boats, the French ships being hauled close in shore, and protected by batteries and troops. His noble example animated his brave followers, and the destruction of the ships was effected with the loss of only ten men. King William rewarded his bravery with knighthood and a pension of 1000*l.* a year.

In the reign of Queen Anne, this great officer achieved another memorable action in the capture of Gibraltar, which was planned by himself and the captains of his fleet. This important fortress was attacked July 21, and capitulated on the 24th of the same month, in the year 1704. He was made vice-admiral and lieutenant of the Admiralty of England, and lieutenant of the fleets and seas of the kingdom. He died in 1708-9, and was buried at Canterbury.

Admiral Sir JAMES WISHART received the honour of knighthood of her Majesty Queen Anne, by whom he was raised to the rank of admiral in 1703. In 1710, he was appointed a lord commissioner of the Admiralty; but in the reign of George I. was dismissed the service, in consequence, as is supposed, of his attachment to the house of Stuart. He died May 30, 1723.

Admiral Sir THOMAS DILKES, an enterprising officer, who in 1703, with a small squadron, attacked, in Cancalle Bay, a fleet of French merchantmen with their convoy, consisting of forty-three trading vessels and three men of war. This fleet being in shore and in shallow water, he detached two frigates and

two fire-ships from his squadron, and manning all the boats, he gallantly in person led his men to the attack, and completed his triumph in two successive engagements, when he captured and destroyed three of the ships of war, and the whole fleet, excepting four vessels.

The next year Admiral Dilkes, with a small squadron, captured three out of a fleet of four large armed Spanish galleons.

In 1705, he assisted Sir John Leake in taking and destroying, at Cabretta Point, a whole detachment of the French fleet, composed of five ships of the line. Admiral Dilkes died at Leghorn, in the year 1707.

Admiral BEAUMONT, an enterprising officer, who had distinguished himself on several occasions, particularly by his vigilance in watching the enemy's fleet at Dunkirk, and preserving the merchant-ships from the attacks of privateers. The country was unfortunately deprived of his services by the storm of 1703. His ship, the *Mary*, a fourth rate, being forced on the Goodwin sands, she was lost; when the admiral, in the flower of his age, with the whole of the crew excepting one man, perished by this fatal tempest.

Admiral Sir CLOUDESLEY SHOVEL, whose rare genius raised him early in life from the lowest situation in the navy, to the rank of master and commander of a ship of war. He distinguished himself at the battle of La Hogue, and on many other memorable occasions; was much esteemed by their Majesties Charles II. King William, and Queen Anne. Entering as cabin-boy in the ship of Admiral Sir John Narborough, his good conduct won the friendship of this his generous patron, whom he survived, and became father-in-law to his children, by marrying Lady Narborough, his widow. He rose to the rank of rear-admiral, was knighted, and had the honour to become commander in chief of the British fleet. On returning from Toulon, in the month of October 1707, his ship was wrecked on the rocks of Scilly, where he, with his gallant crew, perished in the waves.

Admiral Sir GEORGE BYNG, memorable for his gallant exploits, particularly for his engagement with the Spanish fleet in the Mediterranean, when he captured Admiral Chacon, with five ships of the line and two frigates. Part of this fleet having separated, he detached Captain Walton with a squadron in pursuit: the important result of the action which ensued off the coast of Sicily is thus laconically described in his despatch to the admiral:

" SIR,

" We have taken and destroyed all the Spanish ships, as per

" margin\*.

" I am, &c.

" CANTERBURY, *off Syracuse,*

" G. WALTON."

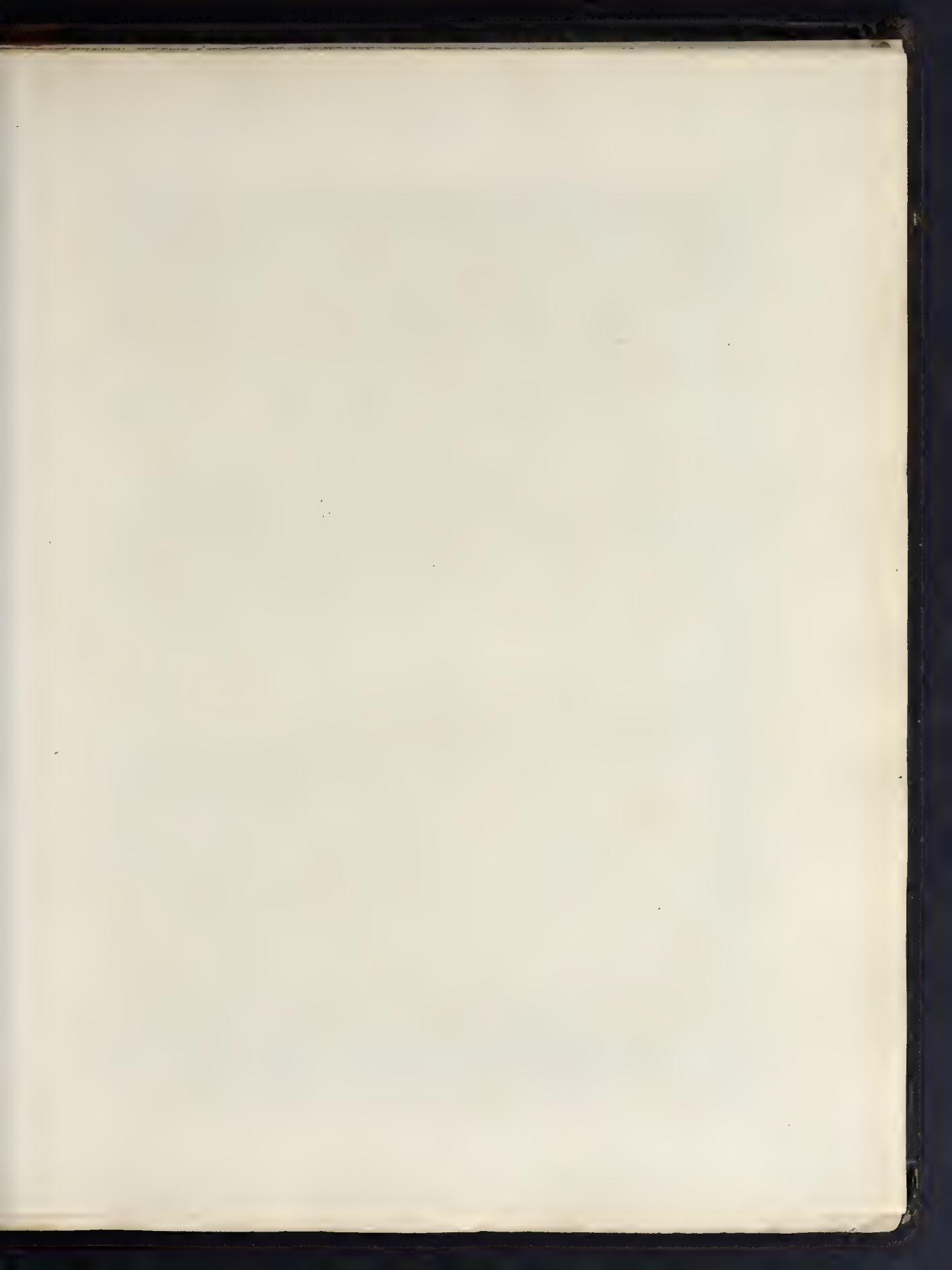
" August 16, 1718."

For this splendid victory Sir G. Byng was honoured with two letters, one from his sovereign George I. the other from the Emperor Charles VI. expressive of their admiration of his bravery, acknowledging the importance of the conquest, and assuring him of their esteem.

He was created Lord Viscount Torrington, and a knight of the Bath, by George I. who appointed him rear-admiral of Great Britain, and treasurer of the navy.

Admiral Sir JOHN MUNDEN, who had proved himself a gallant and active officer on many occasions during the reign of King William, had the misfortune to lose his reputation under that of Queen Anne. He was appointed to the command of an expedition consisting of several ships of the line and frigates, to intercept a French fleet, when in an action off Cape Ortugal, after a slight encounter, he allowed the enemy to escape into the Groyne; for which failure he was tried, and although neither his reputation for courage nor good conduct

\* Namely, twelve ships.





was censured, yet was he dismissed the service, such was the injustice of the spirit of party.

Admiral Sir CHARLES WAGER, in the year 1708, distinguished himself in an action with some Spanish galleons off Carthagenæ; his own ship attacked the Spanish commander in chief, whose ship unfortunately blew up, when the crew, amounting to six hundred men, perished, excepting seventeen. This vessel had 7,000,000*l.* in gold and silver on board. Another ran on shore and was burnt, and one escaped, which contained 6,000,000*l.* The commodore, who fought bravely, and whose ship sustained great damage, was not satisfied with the conduct of two of the three captains of his squadron in this action, and brought them to a court-martial.

Sir Charles Wager performed many important services in the reigns of Queen Anne and George I. On the death of Lord Viscount Torrington, he was made first lord of the Admiralty, and commander in chief of the fleet.

The portrait of his Royal Highness Prince GEORGE of Denmark is also in this collection, having been appointed, by her Majesty Queen Anne, lord high admiral of England.

#### FIRST PRESENCE-CHAMBER.

This room is hung with rich ancient tapestry, representing a landscape, with figures of Nymphs, Fauns, Satyrs, Nereides, &c. In the front are a canopy and chair of state, of crimson damask: on the back of the canopy are embroidered the royal arms, and round the valance the crown and cipher in gold.

The paintings in the presence-chamber are,

*An allegorical Portrait of King WILLIAM III.* in armour, with a truncheon in his hand, mounted on a white charger, which is trampling on trophies of war,

near which is a lighted torch. Mercury and Peace, in a cloud above the king's head, are bearing his helmet decorated with laurel, and a Cupid holds a scroll. In the lower part of the picture, which is eighteen feet by fifteen, are Neptune with his attendants, Plenty with her cornucopia offering an olive-branch, and Flora presenting flowers. This is painted by Sir Godfrey Kneller.

*Queen Esther in the presence of Ahasuerus*, painted by Tintoretto.

"Then having passed through all the doors, she stood before the king, who sat upon his royal throne, and was clothed with all his robes of majesty, all glittering with gold and precious stones; and he was very dreadful.

"Then lifting up his countenance, that shone with majesty, he looked very fiercely upon her: and the queen fell down and was pale, and fainted.

"Then God changed the spirit of the king into mildness, who in a fear leaped from his throne, and took her in his arms till she came to herself again, and comforted her with loving words."

The painter has chosen the passage where Esther is fainting into the arms of one of her maids, and has represented the king, in agitation, rising from his throne and approaching the queen. There are several figures in the composition, and the story is well told.

*Portrait of the Marquis of HAMILTON*, painted by Mytens, a whole-length, in a Spanish costume of a brown colour, with a ruff and buff leather boots. He holds a wand, and is decorated with the order of the Garter.

James Marquis of Hamilton, father of the Duke of Hamilton who was beheaded by the parliament for his adherence to Charles I. was a distinguished favourite of James I. who appointed him, when a very young man, one of the gentlemen of his majesty's bedchamber. He was made a peer of England by the king, and held the office of steward of the royal household. In the year 1623, he had the honour of being enrolled in the list of knights of the Garter, was naturalized in England, and died in 1625.

This is a very fine specimen of the talent of Mytens, and would not discredit

the pencil of Vandyke. Daniel Mytens, born at the Hague, arrived in England in the time of James I. and painted several persons of his court; but he had not the appointment of painter to the king: this honour he obtained, however, in the first year of that great patron of the arts, Charles I. his patent being dated May 1625.

Vandyke appears to have behaved to this painter with that noble candour and disinterestedness which are rarely exhibited but by men of great minds. He was appointed *principal* portrait-painter to the king, which disgusted Mytens, and induced him to ask his majesty's permission to retire to his own country. The king, however, retained him, found employment for his pencil, and he became intimate with his more illustrious rival. It may be inferred that Vandyke respected his talents, and wished to conciliate his wounded feelings; for he painted his portrait, which is engraved, and forms one in the collection of Vandyke's work of distinguished professors of the art.

*The Adoration of the Shepherds*, painted by Giacompo Palma; a pleasing composition, and rich in colour. This artist is said to have been "the last painter of the good, and the first of the bad, epoch of the Venetian school."

Over the doors are two landscapes, painted by James Rousseau, a native of France, who being a Protestant, at the time of the revocation of the edict of Nantes had his name struck off the list of the academicians, and was obliged to quit his country. The Duke of Montagu meeting with this ingenious artist in Holland, brought him to England, and commissioned him to assist in painting the great staircase at Montagu-House. He was employed by King William in decorating the apartments at Hampton-Court, where several of his landscapes yet remain, which are designed in a classic taste, and are agreeable in effect, although not of the first order of merit.

## SECOND PRESENCE-CHAMBER.

*Portraits of her Royal Highness the Princess of WALES and Family*, painted by George Knapton. The princess, mother of his present Majesty, is represented sitting upon a throne, beneath a canopy supported by two columns. She is dressed in white satin, with the infant Princess Matilda, afterwards Queen of Denmark, in her lap; and near her is standing the Princess Augusta, afterwards Duchess of Brunswick, in blue brocade. On the upper step of the throne is seated Prince George-William-Frederic, in lavender colour and silver, wearing the garter and blue ribbon, in the act of explaining to his brother, Prince Edward-Augustus Duke of York, a plan of the fortifications at Portsmouth; the duke is dressed in scarlet and gold. There are also seated on the steps of the throne, Prince William-Henry Duke of Gloucester, and Prince Henry-Frederic Duke of Cumberland, who is rigging a small model of a yacht, to which his brother is hoisting a miniature royal standard. Prince Frederic, an infant, in a scarlet frock, is introduced playing with a dog. On the left of the mother is seated the Princess Elizabeth, playing on a guitar; near whom is the Princess Louisa, listening with attention. Behind is a statue of Britannia, with emblems in basso-relievo on the pedestal. This is a very interesting picture, and is painted in a good style.

Knapton, a disciple of Richardson, was appointed painter to the Dilettanti Society, and succeeded, on the death of Slaughter, to the office of surveyor and keeper of the king's pictures. He died at Kensington in 1788, aged eighty.

*Portrait of Prince CHARLES*, afterwards Charles II. represented in a buff habit; erroneously ascribed to Sir Godfrey Kneller.

The Earl of Newcastle was appointed governor to Prince Charles when he was eight years of age, to whom was added Dr. Duppa, Bishop of Winchester,





as preceptor or tutor. At the age of twelve, he was with the king his father at the battle of Edgehill. When he had attained his fourteenth year, he was at the head of an army in the West; whence, from Cornwall, he was transported to the Isles of Scilly, afterwards to Jersey, and from thence to his mother the queen at St. Germain.

In the year 1648, being at sea with some forces, the royal youth, with an affection that merited success, made an attempt to rescue his persecuted father out of the hands of his rebellious subjects, the king being then a prisoner in the Isle of Wight. This holy enterprise, like all other attempts to save his majesty, unfortunately failed.

*Portrait of Prince RUPERT*, when a boy; with equal error ascribed to Sir Godfrey Kneller, who was not born until the year of the fatal death of Charles I.

This gallant prince early entered into military life, serving at the siege of Rhinberg under Henry Prince of Orange, when only in his fourteenth year. He commanded a regiment of horse whilst yet a youth in the German wars, and was taken prisoner at the battle of Vlota, remaining captive three years. He arrived in England at the commencement of the civil war, and served King Charles I. his uncle with great bravery and zeal, by whom he was created Earl of Holderness and Duke of Cumberland. His rashness, however, lost him the king's favour, and he left England; but in the reign of Charles II. his bravery and good conduct made ample atonement for his former errors. He was born at Prague, in 1619; and died, vice-admiral of England, and constable and governor of Windsor Castle, in the year 1682.

*Portrait of Queen ELIZABETH*, when a child, painted by Hans Holbein. It would make an interesting work, were all the portraits of this celebrated queen engraved, with a well-written biography. She sat to Holbein more than once before she was of age. Sir Antonio More also painted her portrait before she became queen; a picture that exhibits her countenance beaming with intelligence,

from which Mr. Bone has made an enamel, combining all the excellencies of painting in oil, as to touch, colour, and powerful expression, with the exquisite finishing of his art, and added another inestimable gem to his series of illustrious portraits of the age of Elizabeth.

*Portrait of King CHARLES I.* painted by Vandyke. This is a duplicate of the fine equestrian portrait in the Queen's presence-chamber, Windsor Castle, described in the History of that Palace.

*Portrait of BACCIO BANDINELLI*, half-length, painted by Correggio. He is represented in his study, in a brown cloak trimmed with fur, holding in his right hand a female model, with his left hand on his beard, in a contemplative attitude; the countenance is full of intellect. Behind is a group of Hercules and Anteus; and upon the table on which he leans, are a book, a head of Hercules, and a small female Torso. This is an admirable picture.

This distinguished sculptor was, like his great contemporary Michael Angelo, a painter also. His principal works in this art were, the Murder of the Innocents, and the Martyrdom of St. Lawrence. Bandinelli lowered his own reputation by his jealousy and his aspiring to the fame of Angelo; a punishment due to envy, as it excites a disposition to estimate with scrutinizing severity the pretensions of him who thus challenges comparison. He, however, was tried by a just tribunal, because his judges were competent to decide, who pronounced Bandinelli to be a great man, but not an Angelo.

There are four compositions in this apartment, representing *Dutch Amusements*, painted by Chippu. The figures are half-lengths.

The first describes a woman playing on the hurdy-gurdy, and children listening with apparent delight to the music of that homely instrument.

The second represents a young woman sitting near a tub containing grapes, whom a youth is entertaining with his guitar; two children are amusing themselves at cards; and the happy group is completed by a man smoking his pipe.

The third is a composition of women, with groups of children occupied in infantine amusements.

The fourth exhibits the author of these subjects in his *atelier*, or attic study: he is painting a picture; two boys are drawing, and another attentively observing the progress of the painter. The place is adorned with the arcana of study, the walls being hung with plaster-casts and other helps to art. Behind, a girl is grinding colours.

Over the chimney is an interesting whole-length *Portrait of CHRISTIAN IV. of Denmark*, painted by Vansomer. The king is in a picturesque buff habit, embroidered with gold; his crown and sceptre are placed upon a table. Christian IV. was brother to Queen Anne, wife of James I. In the year 1606, his Danish majesty came to England with a fleet of eight ships, and having anchored at Gravesend, was there met by King James and his accomplished son Prince Henry, who escorted the royal visitor to Somerset-House, where he was magnificently entertained for more than a month, when he returned to Denmark. A short time before the Danish monarch's arrival in England, he was created a knight of the Garter. This prince lived until the year of the martyrdom of his unfortunate nephew, King Charles I. dying in May 1648.

In this apartment are also some paintings of architecture by Rousseau, which serve as ornaments to the panels over the doors.

#### THE KING'S AUDIENCE-CHAMBER.

There is some fine ancient tapestry in this apartment, the subjects being, on one side, Abraham and Lot dividing their lands; and on the other, God appearing to Abraham, and Abraham purchasing ground for a burying-place.

The paintings in this chamber are,

*A Madonna and Child, with a group of Children*, painted by Dominico Fetti, a native of Rome, born in 1589. His pictures are esteemed not only for their

scarcity but for their merit. In the palazzo Corzini at Florence are four of his finest works; namely, Christ praying in the Garden, our Saviour presented to the People by Pontius Pilate, the Crowning with Thorns, and the Entombing. Another celebrated picture, the subject the Miracle of the Loaves, by his hand, is in the academy at Mantua. "This able artist," says Mr. Bryan, "was unfortunately addicted to intemperance and excess, to which he fell a victim, at Venice, in the prime of life, in 1624." He died in his thirty-fifth year.

*The Virgin and Child*, painted by Bassano. In this composition are Elizabeth and St. John, with Angels in the clouds. There is scarcely a collection that does not possess some pictures of the Bassano school, which (including the works of the founder of that celebrated school, Francesco Ponte the elder, named Bassano from the place of his birth, his four sons, and their sons again, all working more or less in the manner of their prototype,) has left a multitude of paintings: many of these being copied by their disciples, and by contemporary artists, and repeated by themselves, has furnished *Bassanos* for all the great and little galleries in Europe. Several of these works are highly esteemed, particularly for the transparent, rich, and free style of colouring which so strongly characterizes the Venetian manner, and some few for the merit of their composition; but the generality of the works that are christened *Bassanos*, are pictures that have been manufactured by rapid copyists at the period of the decline of Italian art: hence they are commonly purchased for less than the price of their frames.

*Battle of Constantine*, painted by Giulio Romano; designed with great spirit, and boldly painted. Few of the superior works of this great painter, the favourite pupil of Raphael, have reached England. His sketches of battles and triumphs, drawn with a pen, and shadowed with a brown tint, are in many English collections; they possess uncommon spirit and grandeur of design, and evince his extensive knowledge of the antique.

*The Assumption of an infant Saint*, painted by Bassan.

*Portrait of his Majesty* GEORGE III. painted by Benjamin West. The king is dressed in a scarlet military uniform; his crown, robes, &c. placed as accessories in the composition. In the second ground are equerries in attendance, and a groom holding his Majesty's horse.

*Portrait of her Majesty Queen* CHARLOTTE, painted by West. In the second ground the royal children of their Majesties are introduced, being then, in the year 1779, thirteen in number: namely, Prince George-Augustus-Frederic, Prince of Wales, born August 12, 1762; Prince Frederic, Duke of York, born August 16, 1763; Prince William-Henry, Duke of Clarence, born August 21, 1765; Princess Charlotte-Augusta-Matilda, born September 29, 1766; Prince Edward, Duke of Kent and Strathearn, born November 2, 1767; Princess Sophia-Augusta, born November 8, 1768; Princess Elizabeth, born May 22, 1770; Prince Ernest-Augustus, Duke of Cumberland, born June 5, 1771; Prince Augustus-Frederic, Duke of Sussex, born January 27, 1773; Prince Adolphus-Frederic, Duke of Cambridge, born February 24, 1774; Princess Mary, born April 25, 1776; Princess Sophia, born November 3, 1777; and Prince Octavius, born February 23, 1779, who died May 3, 1783\*.

The royal children, at the period when this large family picture was painted, might perhaps have borne the prize for beauty away from any family in Europe, of an equal number of youth of both sexes, and from the same parents: it must therefore remain a subject of regret with all lovers of painting, an art capable, by its almost magical powers, of perpetuating the image of man by an indelible stamp, that this artist should have been chosen to record the portraits of the royal progeny, when England possessed Reynolds, a native artist, whose supe-

\* Prince Alfred and Princess Amelia were not born when this picture was painted.

rior pencil could describe the human countenance in the pure tints of nature, even in the full blossom of youthful loveliness. Had Reynolds, then, transmitted the faithful portraits of the children of George III. and Queen Charlotte, we might have boasted another trophy of his mighty talent in this department of art; and West, by being left to pursue his own legitimate and more poetic studies, might have added another sprig of laurel to the well-earned crown of fame that adorns his venerable brow.

The king's early patronage of this great historical painter, enabling him as it did to pursue his chosen department with his mind at ease, is as creditable to his Majesty's discernment as to his royal munificence. Possessing the rare felicity of such advantages, it is difficult to account for West's accepting the commission to paint these large pictures of their Majesties; and it is equally difficult to account for his obtaining the commission at all, being a distinguished honour, to which Reynolds, above every other man, held the first claim, and West decidedly the last.

*Portrait of ELIZABETH Queen of Bohemia*, a whole-length, painted by Gerard Honthorst. Elizabeth, elder daughter of James I. of England, is represented in a green dress, embroidered with silver. There are several portraits of this unfortunate queen, who, to use the words of Granger, "saw only a phantom of royalty." Her sufferings are recorded, and it is well known that she met her evil fate with that dignified composure which can alone emanate from a truly virtuous mind. Her many privations, her long adversity, her years of disappointments, only increased her resignation to the will of Heaven. In such estimation was she held in the Low Countries, that, although a fugitive there, she acquired the appellation of *the Queen of Hearts*.

There are wretches, however, to be found, who can behold fallen greatness without being moved, and virtue in distress without sympathy; there are

wretches even so base as to insult the noble and the virtuous in adversity: and such were found at Antwerp, who " pictured the Queen of Bohemia like a poor " Irish mantler, with her hair hanging about her ears, and her child at her back, " with King James her father carrying the cradle after her."

*Portrait of the Uncle of Titian*, painted by Titian, a half-length picture.

*Portrait of TITIAN*, painted by himself. This fine half-length picture represents the illustrious artist at about the age of forty. Eminent at this time of life, and honoured throughout Europe, he had the rare happiness to pursue his art, with increasing fame, for above half a century more, dying at the advanced age of ninety-nine.

*The Cornaro Family*, painted by Stone, after the original picture by Titian, which is in the collection of his Grace the Duke of Northumberland at his noble mansion at Charing-Cross, and is considered to be one of the finest family pieces painted by this great Venetian. It was purchased by Algernon Earl of Northumberland, of Vandyke, in the reign of Charles I. for the sum of one thousand guineas.

*Virgin and Child*, painted by Dominico Fetti.

Here is also a handsome state canopy, with window-curtains, chair and stools, of rich crimson damask laced and fringed with gold.

#### THE KING'S DRAWING-ROOM.

The pictures in this apartment are,

A whole-length of *David with the head of Goliath*, painted by Dominico Fetti. This subject, so often represented by the old masters, is here treated with a fine breadth of style; the visage of the gigantic Philistine has entirely the hue of death. The head, together with the sword, being of vast dimensions, finely contrast with the holy youth, the illustrious son of Jesse.

An Indian subject, *an Asiatic Merchant exhibiting silk and other valuable merchandise to a Chinese Grandee*, painted by Kettle.

*Portrait of King CHARLES I.* painted by Vandyke. His Majesty is standing, clothed in his robes of state. This is the celebrated whole-length which is esteemed so excellent a likeness, and was engraved by Sir Robert Strange. Like most of the pictures of this unfortunate prince by the inimitable Vandyke, the countenance is marked with a melancholy expression.

Here his majesty took a last farewell of his children: hence, those who are acquainted with the history of the latter days of King Charles, on beholding this faithful resemblance, cannot but associate with Hampton-Court Palace the sad fate of its enlightened master. The fine specimens of art that once decorated the walls of this his favourite residence, collected by the ministers of his taste, were scattered abroad by his too successful persecutors, and now form the choicest treasures of foreign collections.

"King Charles never appeared to so much advantage," says Sir Philip Warwick, "as in his conference in the Isle of Wight," whither he escaped from Hampton-Court. "He shewed there," says this biographer, "that he was conversant in divinity, law, and good reason; insomuch as one day, whilst I turned the king's chair when he was about to rise, the Earl of Salisbury came suddenly upon me, and called me by my name, and said, 'The king is wonderfully improved;' to which I suddenly replied, 'No, my lord, he was always so, but your lordship too late discerned it.'"

On being pressed by the ever-changing innovators, the parliament ministers, to consent to a small catechism for children which they had composed, the conscientious king answered, "I will not take upon me to determine that all those texts which you quote are rightly applied, and have their true sense given them; and I assure you, gentlemen, I would license a catechism at a venture

" sooner for men than I would for children, because they can judge for themselves, and I make a great conscience to permit that children should be corrupted in their first principles."

During the king's imprisonment at Hampton-Court, among other faithful adherents, Lady Fanshawe had the honour of being admitted to his majesty. In describing what passed on these melancholy interviews, she writes, " I went three times to pay my duty to his majesty, both as I was the daughter of his servant and the wife of his servant. The last time I ever saw him, I could not refrain from weeping. When I took my leave of the king, he saluted me, and I prayed God to preserve his majesty with long and happy years. The king stroked me on the cheek, and said, ' Child, if God pleaseth it shall be so; ' but both you and I must submit to God's will, and you know what hands I am in.' Then turning to my husband, he said, ' Be sure, Dick, to tell my son all that I have said, and deliver these letters to my wife. Pray God bless her, and I hope all shall be well.' Then taking my husband in his arms, he said, ' Thou hast ever been an honest man; I hope God will bless thee, and make thee a happy servant to my son, whom I have charged in my letter to continue his love and trust to you:' adding, ' And I do promise you, if ever I am restored to my dignity, I will bountifully reward you both for your services and sufferings.' Thus did we part from that glorious sun, that within a few months afterwards was extinguished, to the grief of all Christians who are not forsaken of their God."

The painter of this fine picture of King Charles had the honour to share a large portion of his royal favour. His works were held in the highest estimation by his majesty, who not only knighted him, but presented him with his portrait in miniature richly set in diamonds, settled a handsome pension upon him, and by his influence procured that flood of employment from the English nobility,

which increased his fortune, spread the *éclat* of his reputation, and enriched our collections with illustrious portraits.

Sir Anthony Vandyke in person was well proportioned, and of a handsome and intelligent countenance. He had apartments at Black Friars, among those which were allotted to the king's painters: thither, it is said, his royal patron frequently went by water, to witness the progress of his pencil, and to enjoy his enlightened conversation.

Vandyke was enabled to maintain a splendid establishment; he kept a superb table, his carriages were elegant, and his associates were of the highest class, both as to rank and talent. He was passionately fond of music, and not only a liberal encourager of the professors of that art, but of all others that charm the soul and elevate man so much above all other creatures. His general love for science led him to paint, *con amore*, the portraits of many eminent men: hence the work of engravings from his heads is a Pantheon to the honour of his age. Numerous as were his works, and highly wrought and well considered as his pictures obviously were, for he never sacrificed his reputation at the shrine of wealth, yet this great artist lived not beyond the age of forty-two.

Vandyke married the daughter of Lord Gowry, a lady of great beauty, who survived him. He died at Black Friars, in 1641, and was buried in the old cathedral of St. Paul, with "a funeral pomp," says Mr. Bryan, "suited to his extraordinary abilities, and the universal esteem he had acquired by the urbanity of his manners and the liberality of his heart."

*The Deluge*, painted by Bassan.

*The Nine Muses*, large whole-length figures, painted by Tintoretto.

*The Holy Family, with St. Catherine and the infant St. John*, from Correggio.

The tapestry on the walls of this apartment represents Abraham entertaining the three Angels; also Abraham, Isaac, and Rebecca.

## THE KING'S STATE BEDCHAMBER.

The ceiling of this apartment is painted by Verrio, the subject of one part of which describes Endymion and the Moon: Endymion is reposing with his head in the lap of Morpheus, and Diana, in her crescent, regarding him with attention as he sleeps. The other part describes the figure of Somnus, with his attendants. In the border are four landscapes, and boys with baskets of flowers intermixed with poppies.

The state bed is of crimson velvet, trimmed with gold lace, and ornamented on the top with plumes of ostrich feathers. The tapestry, which covers three sides of the apartment, represents the History of Joshua.

Over the doors are flower pieces, painted by Baptist Monnoyer.

*Portraits of two North American Indians.* These whole-length figures of the natives of the then recently discovered New World, for they appear to have been painted about the time of Velasquez, represent the interesting characteristics of this fine race of uncultivated human beings.

The celebrated Mr. Trumbull, aide-de-camp to General Washington, on the termination of the American war being in one of the English settlements, and hearing that two northern chiefs were at the house of the resident, begged to be introduced to them. Struck with their commanding features and the grandeur of their form, he asked permission, through an interpreter, to sketch their portraits. They were both celebrated for prowess in the field, and were designated by terrific titles, as is the custom among these northern tribes. The artist, well skilled in physiognomy, was impressed with the striking contrast of their visages: the one bearing the character of ferocious intrepidity and remorseless cruelty; the other possessing a noble and dignified front, of courage tempered by the most engaging expression. They attended his study three times each, during which visits the first chief maintained a menacing position, his hand

uplifted, grasping his battle-axe, and relaxed not a muscle of his terrific look; the other conversed with the painter, and smiled benignantly. They had not been allowed to see the pictures in their progress, but when completed, they were submitted for their approbation. The terrific chief looked at himself in the artist's mirror, and then at his painted resemblance, when beholding his very self, he gave the painter a violent slap upon the shoulder in testimony of approbation, and exclaimed, "Ha! ha! I should desire that to be shewn to my "enemies!" The other brave but amiable chief beheld his picture with complacency, and taking the painter gently by the hand, desired to purchase it, to present to his beloved mistress.

*Portrait of ANNE HYDE, Duchess of York*, painted by Sir Peter Lely. The dreaded elevation of this beautiful and accomplished lady to the honour of a union with the heir presumptive to the English crown, naturally produced her many enemies at the court of Charles II. Hers was a private marriage with the Duke of York, and the libertine nobles and other courtiers, not knowing that that event had taken place, whispered many scandalous falsehoods to her prejudice even in the ear of the duke, hoping to prevent their nuptials. The duke, with the generosity of a noble mind, punished her calumniators by immediately introducing them to the duchess as his wife, and in the presence of the lord chancellor, her much honoured father. These sycophants, to conceal their embarrassment, fell on their knees and kissed her hand.

The duchess was not ignorant of their base malignity, yet she used not her influence to their prejudice, but being a lady of great wit, punished them by the severity of sarcasm, rendered more bitter by proceeding from the lips of an injured woman. "Nothing," said the dignified lady, "was a greater proof of "the attachment of a man of honour, than his shewing more solicitude for the "interest of his friend, than for his own reputation."

*Joseph and Potiphar's Wife*, painted by Gentileschi. This subject, represented in glowing colours, affords one among the too many instances wherein the licentious pencil of the artist has perverted a story of the highest and most important moral tendency.

By the sacred book, the mind is led to admire the noble virtue of the youth who could thus resist temptation, from his pious affection towards God, and his grateful feeling towards a kind and generous protector, who had rescued him from bondage and raised him to honour.

By the picture the mind is hurried into another train of reflections, and the unthinking are induced to join with the witless, who, ridiculing this act of exalted moral conduct, use the name of the holy youth as a by-word and a scorn—men who, assailing the pious with unceasing revilings at the crime of David, yet laugh at the virtue of Joseph!

*Danaë and the Golden Shower.*

*A Shepherd sleeping*, and *a Shepherd and Shepherdess*, two large pictures, painted, in a bold style, by Gennari.

#### THE KING'S DRESSING-ROOM.

The subject painted on the ceiling of this apartment is an allegory, descriptive of the danger that awaits the devotees to beauty. Mars, sleeping in the arms of Venus, is robbed by the Loves, little winged boys, who are stealing his armour, shield, sword, and spear, whilst others are binding his arms and legs with fetters of roses. The border is embellished with jessamine, orange-trees in vases, and various birds. The composition is painted by Verrio.

There are several pictures in this small apartment; namely,

*The Head of a Saint*, painted by Gerard Douw.

*Portrait of FRANCIS I.* painted by Hans Holbein. At the famous camp at Ardres, the place of meeting of Henry VIII. of England and Francis I. of

France, the English sovereign appeared at first formal in his demeanour; but the open candour of the French monarch overcame all suspicion, for he went to the tent of Henry, and said to the astonished yeomen of the guard, "I am your prisoner, deliver me to your master." This suited Henry, who, on receiving him, took a pearl necklace, of immense value, from his own neck, and placed it on that of King Francis.

*Jesus Christ and St. John*, represented as infants, painted by Leonardo da Vinci.

*Portrait of Madame VAUX*, painted by Hans Holbein.

*Portrait of HENRY VIII.* painted by Hans Holbein.

*Portrait of Prince RUPERT*, painted by Sir Peter Lely.

*Dead Game*, painted by Weenix.

*St. Peter in Prison*, painted by Steenwyck.

*Landscape and Figures*, painted by Paul Brill.

*Lot and his Daughters*, painted by Poelemborg.

*Visitation of the Virgin Mary*, painted by Paolo Veronese.

*A Battle Piece*, painted by Philip Wouvermans.

*Diana and Nymphs*, painted by Poelemborg.

*Woman taken in Adultery*, painted by old Franks and Peter Neefs.

*The Great Mogul*.

*A Shepherd and a Shepherdess*, companion pictures.

*ERASMUS translating the New Testament*, painted by Holbein.

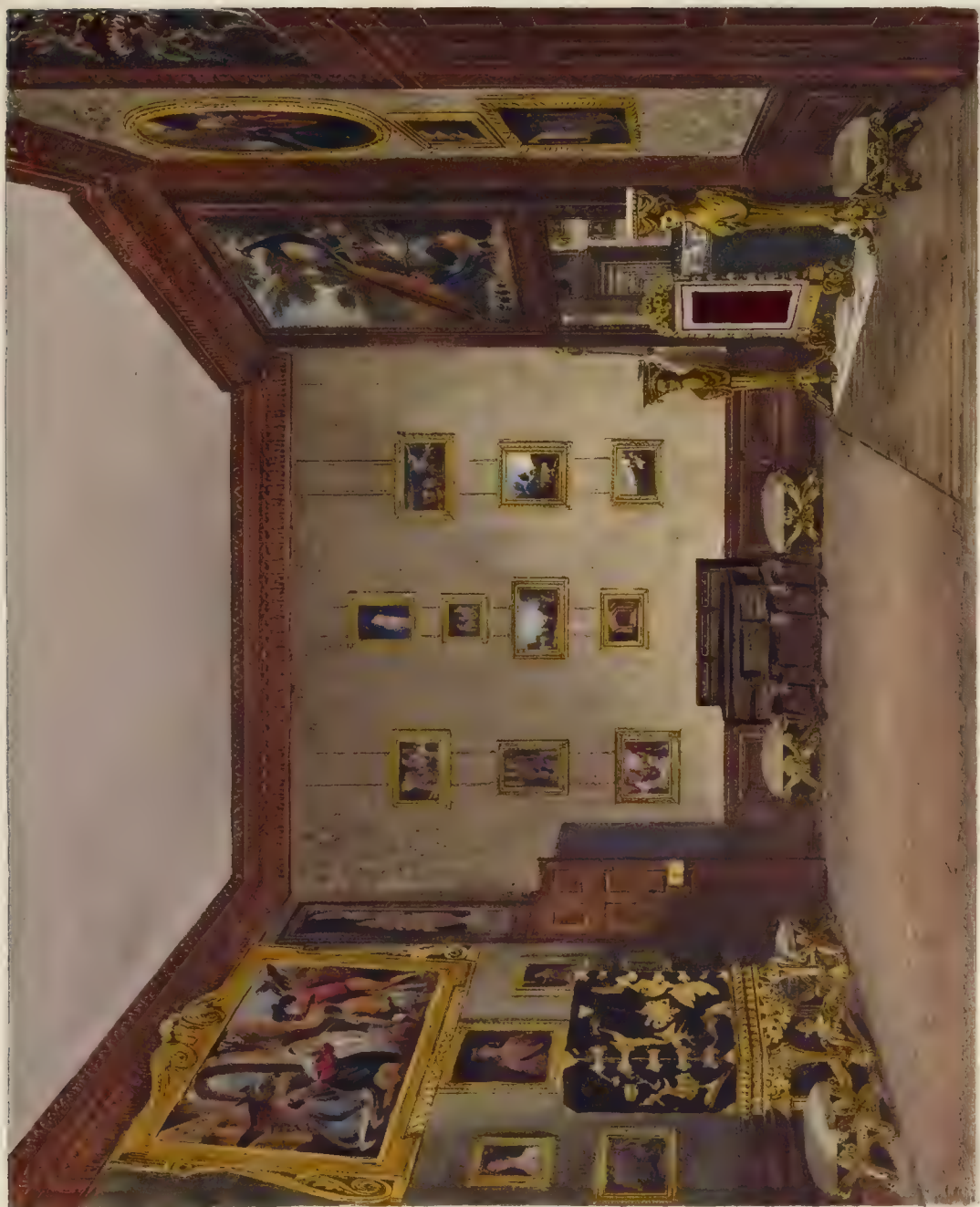
*Nymphs*, painted by Poelemborg.

The hangings of the King's dressing-room are of blue damask.

#### THE KING'S WRITING-CLOSET.

The paintings in this apartment are,

*Shepherds' Offering*, painted by old Palma.





*The Virgin and Child*, painted by Parmegiano.

*Portrait of HENRIETTA-MARIA*, queen of King Charles I. painted in crayons.

*Sacharissa*, a small half-length.

*Nessus the Centaur eloping with Dejanira*, a painting, in water colours, by Romanelli.

*A Flower Piece*, painted by Baptiste Monnoyer.

*Judith and Holofernes*, painted by P. Veronese.

*Administration of the Eucharist*, a sketch for a large picture, painted by P. Veronese.

*The Head of Cyrus brought before Tamyris*, painted by Russel.

*The Magdalene*, painted by Sasso Ferato.

*The Judgment of Paris*, painted by Raphael.

*Nymphs and Satyrs*, painted by Poelemberg.

*St. Peter in Prison*, painted by Steenwyck.

*David and Goliath*.

*Cows*, painted by Paul Potter.

*Carting of Hay*, painted by P. Wouvermans.

*Visitation of the Virgin*, an oval picture, painted by Carlo Maratti.

*Ploughing*, a landscape scene, by Rubens.

*Their Majesties CHARLES I. and Queen HENRIETTA dining in public*, painted by Van Bassan, dated 1635.

This very interesting picture exhibits the royal table spread according to the custom of that period, when the sovereign, on stated days, ate in public. A curious incident is introduced by the painter, which, it may be presumed, occurred when he made his sketch for the group. The gentleman-carver, standing on the opposite side of the table from his majesty, whilst carving a dish is attacked by the queen's monkey, who playfully springing upon him, obliges him

to hold his head back in a ridiculous position, whilst he yet continues his operation with the knife and fork. The costume of the various attendants, the fashion of the furniture, the taste and form of the silver dishes, and the style of the apartment, afford a complete notion of the manner of living in the great mansions nearly two hundred years ago. In the back-ground, forming the end of the apartment, are groups of spectators beholding the royal repast, who are prevented by the yeomen of the guard, with their partisans crossed, from advancing further into the room than the prescribed spot allotted for the gratification of public curiosity.

Over the chimney-piece in this closet is a picture of various birds, in which a peacock is a prominent object. It has great merit, and is from the pencil of Bougdane, an artist whose works are very little known.

Beneath this picture, is a glass so placed as to reflect all the apartments on this side of the building.

The hangings and stools are of drab-coloured Indian damask.

There are two flower pieces by Baptiste Monnoyer over the doors of this apartment, which is of a triangular form.

#### QUEEN MARY'S WORK-CLOSET.

The pictures that decorate the walls of this apartment are,

*A Portrait of Queen CAROLINE*, painted by Sir Godfrey Kneller. This good princess and excellent parent, observing that one of the princesses, her daughter, unfeelingly kept a female attendant standing an unreasonable time, being detained by some trivial affair, her majesty determined to admonish her by a practical precept. When the princess came to read to her royal mother in the evening, as was her custom, and offering to seat herself, her majesty said, "No, my dear, you must not sit at present, for I intend to make you stand this evening as long as you suffered Lady \* \* \* to remain in the same position."

*The Holy Family*, painted by Ferrari.

*Portraits of Lord DARNLEY and his Brother*, painted by De Lucie, and inscribed:

" THES BE THE SONES OF THE RIGHT Honerables THERLLS OF LENOXE AND  
" THE LADY MARGARETZ GRACE COUNTYES OF LENOXE AND ANGWYSE. 1563.

" HENRY STEWARDE LORD DARNLEY AND DOWGLASS, ætat. 17.

" CHARLES STEWARDE, his brother, ætatis 6."

*King JAMES I. and his Family dining in public*, painted by Van Bassan, companion to the picture in the preceding apartment, and equally interesting.

*The Emperor CHARLES V. initiated into the Church*; apparently a sketch for a large picture, in the style of P. Veronese. This monarch, disgusted with the vain glory of the world, abdicated his throne, and retired to the monastery of St. Juste. There he took the habit of a monk, and amused himself with making collections of clocks and watches, and in observing their various motions. Reflecting thereon, he observed with a sigh, " How vain to endeavour to make  
" mankind think alike upon religious matters, as I have done, when I cannot  
" make two watches go perfectly together!"

*Portrait of a Spanish Lady*, in a green dress, painted by Sebastian del Piombo.

*Moses striking the Rock*, painted by Salvator Rosa.

*St. Jerome at his Devotions in a Cave*.

*Portrait of Mrs. LEMAN*, a half-length, painted by Sir Peter Lely.

*A Female Portrait*, painted by Rembrandt.

*Nymphs*, in a landscape, painted by Dietrich.

*St. Francis contemplating a Scull*, a pasticcio, by D. Teniers.

*Portrait of FENELON*, painted by Hyacinthus Rigaud. This elegant writer and excellent divine was preceptor to the Duke of Burgundy, heir apparent to the French throne, for whose instruction he wrote that celebrated work, *Tele-machus*. He entered into holy orders at the age of twenty-four, and was

nominated chief of a mission to Saintonge and Aunis, for the conversion of heretics, which he accepted only on condition that no other than christian means were to be resorted to for so holy a purpose; namely, argument and charity. He was made Archbishop of Cambray in 1695, which included a dukedom. Two years after, his palace at Cambray was consumed, with all its furniture; but what to him was more dear, his valuable library was destroyed by that calamity. He was born at the castle of Fenelon, in Quercy, in 1625; and died, in consequence of being overturned in his carriage, in 1715.

*Portrait of GIOVANNI BELLINI*, painted by himself. This venerable artist may be considered the father of the great Venetian school, as he not only attempted to raise himself above the frigid Gothic manner of his contemporaries, by studying the simplicity of nature in his works, but was the first native of Venice who painted in oil. The merit of him who labours to add something to the common stock of science or art, by raising himself above the practice of his age, should be generously acknowledged, although he may not have accomplished all he proposed to himself, or excited others to expect. That monument of fame which he projected for Venice owed its foundation to his hand, and his illustrious disciples finished the noble plan. Bellini had the honour to instruct the two greatest painters of the Venetian school, Titian and Giorgione. Like his pupil Titian, he was blessed with years, and died in 1512, aged ninety.

*Portrait of ANNE BOLEYN*, painted by Hans Holbein. King Henry's marriage with this beautiful and accomplished lady was hastened by an angry letter from Pope Clement, concerning the monarch's illicit attachment: the king married her in defiance of his holiness, and resented his presumptuous interference by depriving him of the first fruits of ecclesiastical preferments in England, which amounted to the vast annual sum of 160,000*l*.

Henry it appears had nearly prevailed upon his friend, Francis I. King of





*London. Theatre Royal, Covent Garden.*

France, fickle like himself, to join in disencumbering his kingdom of the shackles of Rome. This happened at the interview at Boulogne, from whence Francis accompanied Henry to Calais, where he was magnificently entertained by the English king, who lodged him in apartments hung with cloth of gold, adorned with pearls and precious stones. His table was daily covered with one hundred and seventy dishes, all of massy gold; and the fair Anne, then Lady Pembroke, had the compliment paid her by the gallant sovereigns, of being allowed to display her refined taste in the arrangement of a grand masque for their amusement.

*A Landscape*, painted by Gaspar Poussin.

*Head of a Saint*, painted by Guercino.

*The Shepherds' Offering*, painted by Sebastian Ricci, a sketch for an altar-piece.

*A Fruit Piece*, painted by Van Huysum.

*Judas*, painted by Guercino.

*Assumption of the Virgin*, painted by Denis Calvart.

*Silenus, and Nymphs dancing*, painted by Poelemborg.

#### QUEEN MARY'S STATE BEDCHAMBER.

The ceiling of this apartment is enriched by the pencil of Sir James Thornhill, and describes the rising of Aurora from the ocean, in her golden chariot drawn by white horses. In the cornice are four portraits; namely, their Majesties GEORGE I. GEORGE II. Queen CAROLINE, and his Royal Highness the Prince of WALES, father of his present Majesty.

The state bed is of crimson damask, and the tapestry, which is very ancient, describes part of the History of Joshua.

The pictures are,

*Portrait of King JAMES I.* painted by Paul Vansomer, a whole-length, hanging over the chimney-piece. His majesty is here described in a black dress, which

perhaps was preferred by the painter as more becoming than his usual garb. King James and his Queen Anne were remarkable for their bad taste in adorning their royal persons. "I saw him," says an old writer, "in a dress as green as the grass he trod on, with a feather in his cap, and a horn instead of a sword by his side: how suitable to his age, person, or calling, I leave others to judge from his pictures, he owning a countenance not in the least regard sem-  
" blable to any my eyes ever met with, besides an host dwelling at Ampthill,  
" formerly a shepherd, and so metaphorically of the same profession."

King James was a humourist, and thoughtlessly prodigal of gifts to favourites. The Earl of Somerset had contrived to procure a warrant on the Treasury for 20,000*l.*: Sir Robert Cecil, Lord Treasurer, conceiving the king had inconsiderately yielded the grant, and feeling it his duty to prevent so enormous a sum being lavished upon one who had no claim upon the public purse, contrived to have the whole amount in gold strewed upon the floor of an apartment through which his royal master must pass. Struck with amazement at the quantity thus displayed, he demanded of the treasurer, "Whose money is that?" who answered, "Yours, sire, before you gave it away." His majesty, subject to sudden gusts of passion, violently protested "he was abused, and that he never intended such a gift;" and casting himself upon the heap, "scrabbled" out the quantity of two or three hundred pounds, and roundly swore he should have no more.

The character of James I. who, notwithstanding all his pedantry and weakness, was not a bad king, is ably and justly drawn by the unprejudiced pen of a much-esteemed living author, to whose researches this work owes considerable obligation.

*Portrait of Queen ANNE*, wife of King James I. painted by Vansomer. Her majesty appears in this picture almost in the same costume as in that described

in the catalogue of Kensington Palace. This queen, when her eldest son, Prince Henry, was in his last illness, with the natural anxiety of a fond mother, despatched a message to Sir Walter Raleigh for some cordial which he possessed: her majesty had great confidence in its virtue, as she had taken it, when ill of a fever, with complete success. The desired cordial was conveyed to the queen, with a letter expressive of the knight's tender concern for the prince, to whom he was devoted, and for whom the prince had the highest esteem. This letter, which boasted of the virtues of the medicine, asserted, "that it would infallibly cure him, or any other, of the most malignant fever, excepting in cases of poison." It was administered, yet Prince Henry died.

The disconsolate queen, in the agony of her grief, exposed the letter to all her friends, pointing to the expression relating to poison; and so possessed was her mind, that her beloved son died not a natural death, that she never could be persuaded but he was taken off by that potent agent.

*Portrait of Princess ELIZABETH*, daughter of their Majesties King James and Queen Anne, painted by Vansomer. The virtues and misfortunes of this excellent princess have been briefly related, and the resignation with which she met a long succession of calamities has been mentioned with due honour to her memory.

Her partner in misfortune, the King of Bohemia, her husband, merits the same respectful tribute of praise. "The life of this prince," says a brave soldier, who fought under the banner of his adversity, "was a mere medley, and like a picture with many faces. His entry into the electorate was glorious, his beginning happy, his virtues eminent, and courted he was by the whole empire." \* \* \* \* "Yet hath this good prince been constrained to live an exile from his country: at length, when a most pleasing prospect laid at once open to his view the frontiers of his country, and the end of his afflictions, a sudden death

"deprived him of the sight and the fruition of so delightful an object." The unfeeling and the satirists of the age exercised their licentious tongues and cruel pens against him, judging his cause by the sadness of the effects. "Yet," says this author, "those that were of his more inward acquaintance avow, that he "was unfortunate beyond *defect*, and that the most magnanimous and heroic soul "could bear afflictions with no greater moderation and patience than he did."

*St. Jerome*, a whole-length, painted by Albert Durer.

*Portrait of a Native of Virginia*, painted by Vandyke.

*Nymphs*, painted by Roncanelli.

*Portrait of Lord EFFINGHAM, HOWARD*, represented in the robes of the Garter, being installed a knight of that illustrious order by Queen Elizabeth. This nobleman distinguished himself in the memorable destruction of the Spanish armada, being appointed lord high admiral of England, and lieutenant-general of the queen's fleet at sea. For this and subsequent services, he was advanced to the dignity and title of Earl of Nottingham. He died in the year 1624, at the age of eighty.

#### THE QUEEN'S DRAWING-ROOM.

The centre of the ceiling of this handsome apartment is enriched by a figure of Queen Anne, personifying Justice, holding the balance in one hand, and the sword in the other: she is clothed in a robe of purple lined with ermine. Neptune and Britannia are represented supporting, above her majesty's head, the crown merited by her virtue.

The ceiling is painted by Verrio, who was employed to ornament the walls with a view of the British Fleet, and the four Quarters of the World, expressed by the usual allegorical figures. These have long been covered by hangings of blue damask, upon which are placed nine divisions of what once formed a single picture, three on each side of the length of the room, and three at the end:

many of the figures are cut asunder. The whole represents a Triumph of Julius Cæsar, forming a procession of soldiers, priests, officers of state, &c. ending with the Dictator in a triumphal car, with Victory over his head crowning him with laurel. This extensive subject is admirably painted, in body colours, by Andrea Montegna.

*Jesus Christ and the Woman of Samaria*, painted by Sebastian Ricci.

"There cometh a woman of Samaria to draw water: Jesus sayeth unto her, Give me to drink."

*The Woman touching the hem of Christ's garment*, painted by Sebastian Ricci.

"And a certain woman which had an issue of blood twelve years, \* \* \* when she had heard of Jesus, came in the press behind, and touched his garment: for she said, If I may but touch his clothes, I shall be whole."

These subjects are painted less carelessly than the usual manner of this master.

#### THE QUEEN'S AUDIENCE-CHAMBER.

The walls of this apartment are covered with tapestry hangings, which represent the story of Abraham and Melchisedec, and Abraham and Rebecca.

The paintings are,

A whole-length *Portrait of a Lady*, dressed in black.

*Portrait of the Countess of LENOX*, painted by Hans Holbein. Margaret Countess of Lenox was the only daughter and heiress of Archibald Douglas\*, by Margaret Queen of Scotland, eldest daughter of Henry VII. King of England. She was born at Harbottle castle, in Northumberland, in 1515, and married to Matthew Stuart, Earl of Lenox, and Regent of Scotland; by whom she had Henry Lord Darnley, "a noble young prince, and reputed for person one of the goodliest gentlemen in Europe." The father of Lord Darnley had long remained an exile in England, but when the youth was in his eighteenth

\* Her second husband.

year, and in the flower of manhood, he, with his father, was invited to Scotland by Queen Mary, under the pretext of being restored to his patrimony; but in reality to confer about a marriage between her majesty and the noble youth, to strengthen her own title to the English crown, he being the next heir to the throne after herself.

By the importunity of the Countess of Lenox, Queen Elizabeth was prevailed upon to grant the father and son three months' leave of absence in Scotland; when proceeding to Edinburgh, they were received by Queen Mary, who, on first beholding Lord Darnley, became so enamoured of him, that neither the menaces of the English queen, nor other circumstances, could deter her from marrying him; when, by the consent of most of the peers, he was declared king.

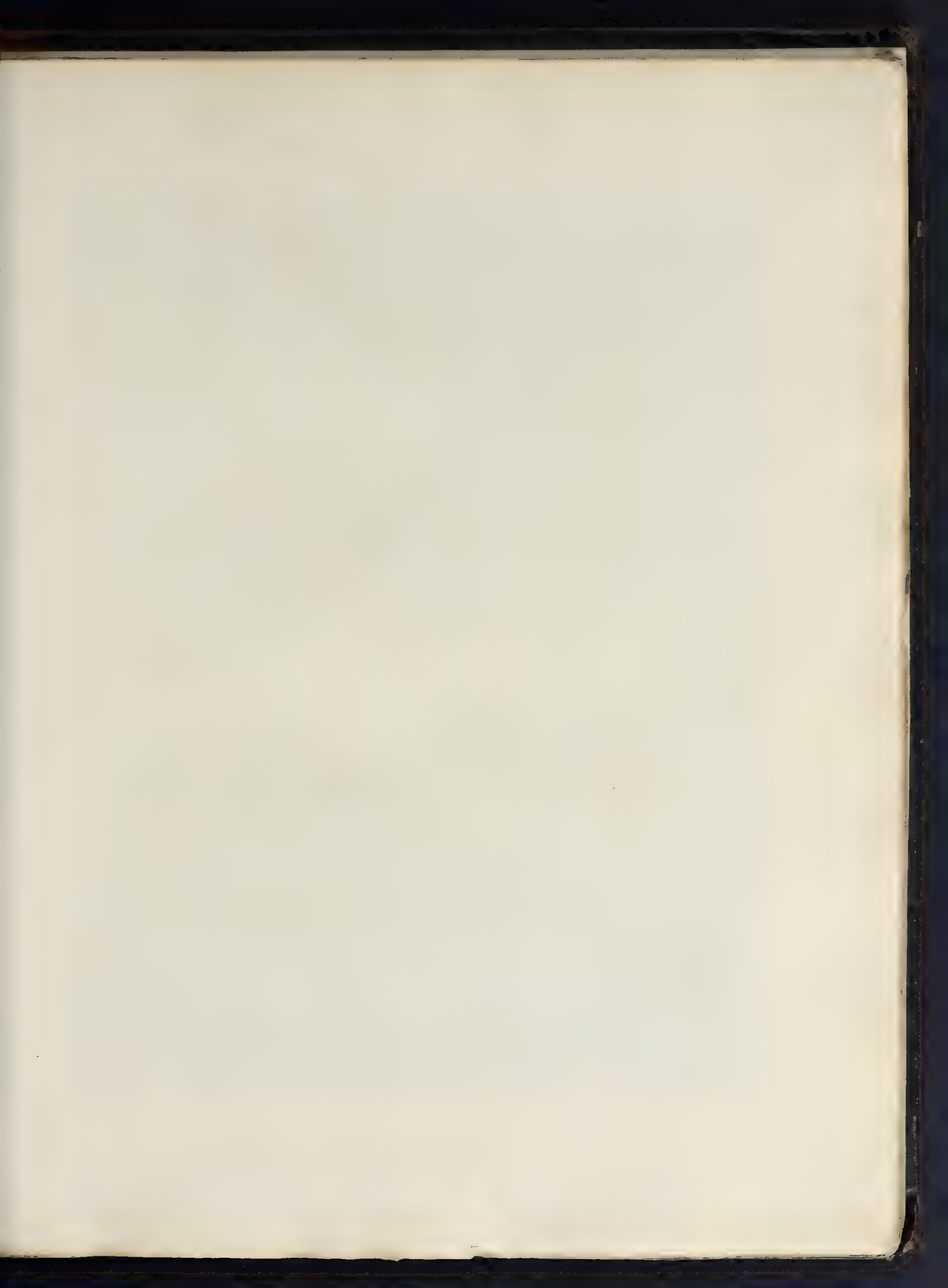
The fatal tragedy that succeeded their marriage is recorded, to the eternal reproach of the queen, who appears soon to have lost not only her affection for her husband, but to have laid aside even every demonstration of respect for his person: she commenced by having his name inserted first in all public acts, she then caused it to appear after hers, and ultimately had his name left out of the coin.

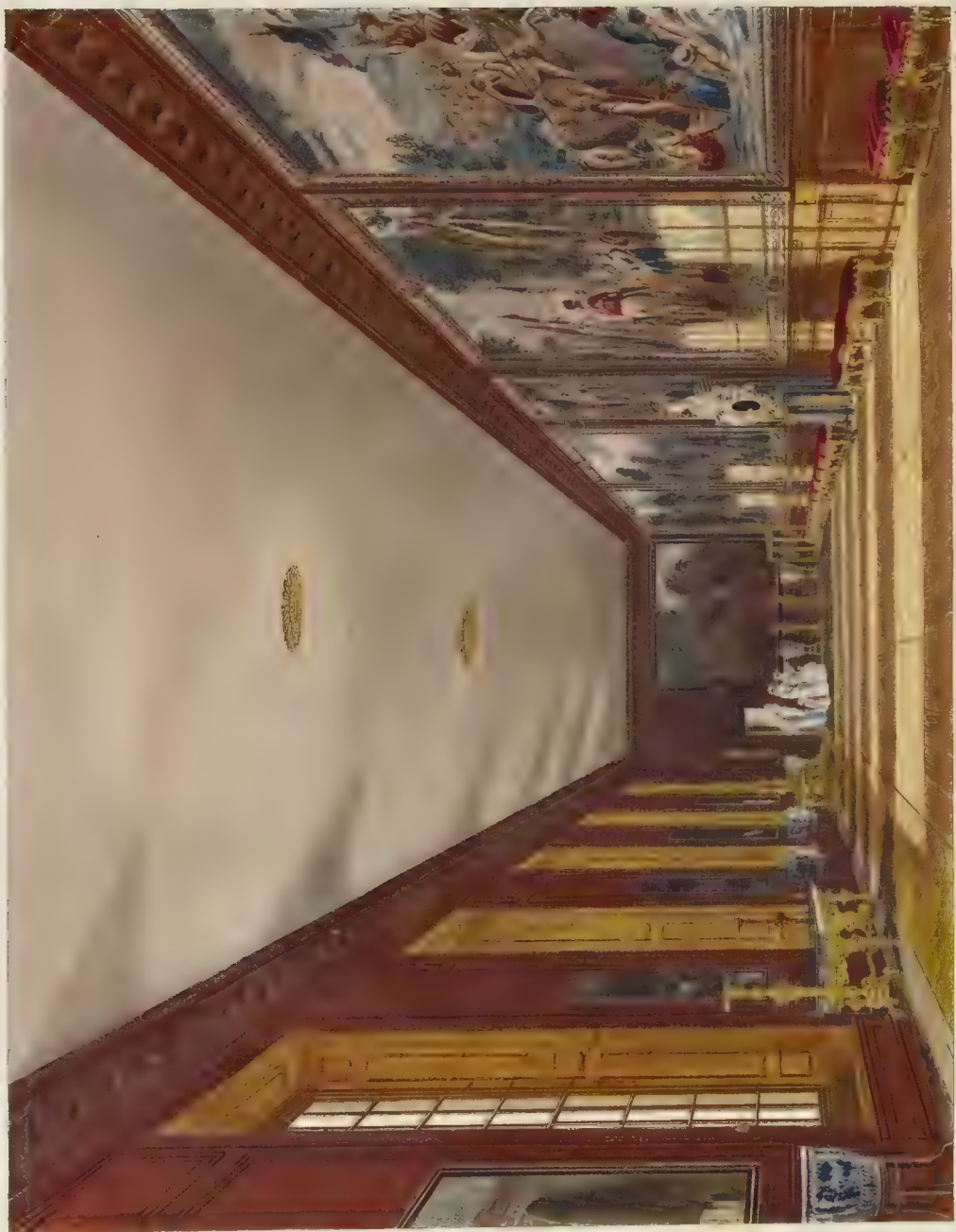
Margaret Countess of Lenox was grandmother to King James I. of England. She died March 20, 1577, and was buried in Westminster Abbey.

*Portrait of MARGARET Queen of Scotland*, painted by Mytens. An account of this princess, and her marriage with James IV. of Scotland, accompanies her picture in the description of Kensington Palace\*.

"This king James," says the laird of Pitscottie, "sometimes studied medicine, and he was such a cunning chirurgeon, that none in his realm who used

\* *Vide* pictures, in the Old Dining-Room, Kensington Palace, of James IV. and his Queen, both painted by John de Mabuse.





The Ball Room

“ that craft but would take his counsel in all their proceedings.” It is amusing to observe the oddity of the speculations of scientific men in those remote times. “ He gar’t take a dumb woman and put her into Inch-Keith, and gave her two “ young bairns in company with her,” says the same author, “ and gar’t furnish “ them with all necessaries, meat, drink, fire, and clothes, with all other things “ which are required to man or woman, desiring to understand what language “ the bairns could speak when they came to lawful age. Some say they spake “ good Hebrew, but as to myself I know not, but by report.”

*Portrait of* ERNEST-AUGUSTUS Bishop of Osnaburg, Duke of Hanover, and Elector of Brunswick-Lunenbug. This prince espoused Princess Sophia, grand-daughter of King James I. of whom was born Prince George-Lewis, the first sovereign of England of the house of Brunswick\*; which illustrious line first derived a collateral claim to the throne of England by descent from Henry II. by his daughter Matilda; and again by the marriage of James IV. of Scotland with the daughter of Henry VII. which marriage producing James VI. of Scotland, happily united the two kingdoms under his reign as James I. of England.

*Portrait of the Duchess of* BRUNSWICK, wife of the above duke. Both these fine whole-length portraits are the work of Daniel Mytens, who painted many of the Brunswick family.

*Bacchus and Ariadne*, a large picture, painted by Ciro Ferri.

#### THE BALL-ROOM.

This spacious apartment is also called the Tapestry Gallery, from the superb suite of hangings that ornaments its walls, which was brought from Flanders by General Cadogan, and set up by order of his Majesty George I. The series, of

\* See a chronological account of the Brunswick succession, *History of Carlton-House*, article *Conservatory*.

seven compartments, describes the History of Alexander the Great, from the paintings of the celebrated Charles le Brun.

The first represents the story of Alexander and his horse Bucephalus: the second, the visit of Alexander to Diogenes: the third is the passage of Alexander over the Granicus: the fourth describes Alexander's visit to the mother and the wife of Darius, in their tent, after the battle of Arbela: the fifth represents Alexander's triumphal entrance into Babylon: the sixth, Alexander's battle with Porus; and the seventh, the Macedonian hero's second entrance into Babylon.

This magnificent suite of tapestry was wrought under the direction of Le Brun, who was constituted superintendent of the famous manufactory at the Gobelins.

Charles le Brun was born in Paris, in 1620, and commenced his studies under Simon Vouet. He afterwards visited Rome, where he rapidly improved in his art. He was sent thither by the munificence of Sequier, chancellor to Louis XIV. who allowed him a handsome pension during his residence in that renowned city. Le Brun evinced an early predilection for painting, and even when a boy produced two pictures, a portrait of his grandfather, and an historical piece, Hercules overthrowing the Horses of Diomedes: these works were admired by the best painters of the age. He became eminent, and left noble specimens of his genius at Versailles.

Le Brun, notwithstanding the high honours he obtained, and the independence he enjoyed from the munificence of his sovereign, Louis XIV. and other great patrons, yet was so attached to the ingenious community, amounting to a great number of persons, employed in the Gobelins manufactory, over which he presided, that, with a patriarchal feeling, he lived and died among them, universally beloved and much lamented: his death occurred in the seventieth year of his age, in 1690.

In this apartment are handsome gilt candelabra, and several large china vases.

## THE PUBLIC DINING-ROOM.

This apartment is embellished with a fine marble chimney-piece, and door-cases of the same material.

The pictures are,

*Four Sea Pieces*, painted by W. Vandewelde.

*Judgment of Midas*, in which Apollo is introduced playing upon the violin.

A large picture composed of small whole-length figures, painted by Schidone.

*Bacchus and Ariadne*, copied from a picture by Guido.

*Christ and the Woman of Samaria*, painted by old Palma.

*Christ at the House of Lazarus*, painted by Sebastian Ricci.

*Port of Bethesda*, painted by Sebastian Ricci.

*The Woman taken in Adultery*, painted by Sebastian Ricci.

## PRINCE OF WALES'S PRESENCE-CHAMBER.

The pictures in this apartment are,

*Portrait of LOUIS XIII. of France*, son of Henry le Grand, and brother to Henrietta-Maria, queen of Charles I. At the commencement of the fatal civil war, Lord Leicester waited upon the French monarch, to inquire whether it was his majesty's intention to assist the parliament of England against King Charles I. The French monarch replied, "Le roi mon frere peut-être assuré, que je n'aime point les rebelles et les séditeux, et que je ne les assistera jamais contre leur prince." Yet did his minister, the Cardinal de Richelieu, secretly assist the rebellious subjects of the English king, and purchased of his murderers the superb hangings, and various rich spoils, of Hampton-Court, and others of his royal residences, to add to the splendour of his own mansion.

An intercepted letter, written by Richelieu to the Scottish rebels, contained an expression which exposed his malignant heart, meditating revenge against a

virtuous prince nobly struggling with adversity. "Before a year is elapsed," writes the proud priest, "the King of England shall know, that I am not a per-son to be despised."

*Portrait of MARY DE MEDICIS.* This queen, who had drunk even more deeply of the cup of bitterness than her unfortunate daughter Henrietta-Maria, owed her troubles, in no small degree, to the power of the Cardinal de Richelieu: they mutually hated each other. In describing the cardinal's character (who had been her servant), she said, "He was the greatest dissembler: that he could seem whatever he pleased; that in one half hour he could look as if he were dying, and in the next could assume the appearance of full health and cheerfulness." Mary was driven out of the kingdom of France by his intrigues, and died in exile. The pope's legate, Chigi, was at Cologne, where she breathed her last: he attended her death-bed, and had difficulty in prevailing upon the aged queen to acknowledge her forgiveness of Richelieu. This christian act, however, she pronounced; but when the officious confessor pressed her to send her persecutor a ring, in token of her perfect reconciliation, she exclaimed, "This is indeed too much!" and shortly after died.

*Portrait of GONDOMAR,* Spanish ambassador to the court of King James I. This person, the Richelieu of Spain, who "became all things to all men for political purposes, might have been represented with a looking-glass in his hand," says Granger, "as St. Paul is at Versailles. He spoke Latin with King James, drank with the King of Denmark, his brother-in-law, and assured the Earl of Bristol, when ambassador at Madrid, that he was an Englishman in his heart. He was also very gallant to the ladies, to whom he frequently made presents." He is represented by all his contemporaries as a *finished* minister, possessing that consummate address, which can hide the most insidious intentions under the appearance of openness and manly candour.

*Portrait of GUZMAN*, also Spanish ambassador at the English court.

Two upright *Landscapes*.

Two pictures, one a personification of *Music*, the other of *Fame*.

#### THE PRINCE'S DRAWING-ROOM.

In this apartment the pictures are,

*A Portrait of Count MANSFIELD*, in armour, a foreign nobleman employed by the English government to command an army of twelve thousand men, for the recovery of the Palatinate for the unfortunate King of Bohemia. This army being refused a passage through the French territory, after much suffering, was reduced to ruin, without the satisfaction of rendering any material service to the cause. The portrait is inscribed, "1624, aged 48."

*Portrait of the Duke of WIRTEMBURG*. Frederic VI. Duke of Wirtemberg, was elected a knight of the Garter in the reign of James I. who sent Lord Spencer to Germany to invest him with the ensigns of the order. His serene highness was denominated the Magnanimous, for having, after the demise of his uncle, Lewis III. recovered the duchy of Wirtemberg, and shaken off the dominion of the house of Austria. This prince had been ambassador at the English court. He died in 1608.

*Portrait of a Lady*, attired in white satin, and a *Gentleman*, in black.

*Portraits of Hounds*, forming a composition of these sagacious animals on scent.

*A Landscape*, in which is introduced Satan sowing bad seed.

*Portrait of JOANNA*, queen of Philip of Castile. Joanna, the daughter of Isabella Queen of Spain, was so devoted to her husband Philip, that, on a suspicion of his incontinency, she became delirious, and was with difficulty prevented from following him on foot to Lyons, from Alcala in Spain. The unhappy princess had experienced cruel neglect from the prince, who, from the

graces of his person, was styled "Philip the Handsome;" which operating upon her deranged mind, excited her to such an excess of jealousy, that even his death seemed to increase the baneful passion. It was long before she would suffer his coffin to be removed from her sight, and the approach of any female towards his corpse threw her into a paroxysm of rage.

Philip was the son of the Emperor Maximilian, and became King of Castile in right of his wife.

#### THE PRINCE'S BED-CHAMBER.

The pictures in this apartment are,

*The Prince of PARMA*, a whole-length portrait, in armour richly embossed with gold. During the wars that devastated Holland, when struggling to emancipate itself from the Spanish yoke, King Philip frequently changed the governors of the Low Countries. Among the greatest oppressors of the Dutch, was the Prince of Parma, who succeeded Don Lewis as governor in 1573. The base assassination of William Prince of Orange by the hand of the execrable Balthazar Serach, was, by his own confession, at the instigation of the Prince of Parma, and others, from whom he said he was to receive for so doing the sum of 25,000 crowns.

*Portrait of PHILIP II. King of Spain*, whole-length, in armour. It was under the reign of this sovereign that the Low Countries suffered so much persecution: its brave inhabitants submitted not to his tyranny, however, without resistance. The Prince of Orange, who had led his patriot countrymen against the armies of Philip, when shot by Serach, exclaimed, "Lord have mercy upon me, and remember my little flock!" After the death of their beloved prince, Queen Elizabeth became the defender of the Low Countries, and her brave troops fought by the side of the Dutch for their independence, with a heroism that paved the way for their emancipation from a foreign yoke.

*Portrait of the Duke of LUNENBURG*, father of his Majesty George I. of England; a whole-length portrait, in armour. It is said that this prince had but one arm, which the picture appears to confirm, by a contrivance of the painter, who has concealed, as it should seem, one arm in a scarf. It is dated 1664.

*Portrait of the Queen of CHRISTIAN IV.* King of Denmark; a whole-length, dressed in black. This portrait represents the mother of Queen Anne, the wife of King James I. of England.

#### PRIVATE DINING-ROOM.

In this apartment there are four marine pictures, representing the operations of the Spanish armada and the English and Dutch fleets.

The assistance afforded by Queen Elizabeth to the Dutch appears to have excited the King of Spain to vengeance against England, and to have caused that vast expedition vainly entitled the *Invincible Armada*, composed of a hundred and fifty great ships, in which were embarked nineteen thousand men. In aid of this fleet, the Duke of Parma had prepared ships, to embark thirty thousand men, on the Dutch coast, to join in the invasion of England. To oppose this force, Queen Elizabeth gave the command of her fleet to Lord Howard, lord high admiral, who had under him the renowned admirals, Drake, Hawkins, and Frobisher, with many noble patriots as volunteers, some joining the fleet in ships purchased at their own expense. The glorious result of the meeting of these fleets is still the boast of England, and will never be forgotten by Spain.

#### THE KING'S PRIVATE BED-CHAMBER.

The tapestry hangings in this apartment describe the naval battle of Solebay, between the combined fleets of England and France, and the Dutch fleet, in 1672. In this desperately fought action, the brave Earl of Sandwich, in his

ship the Royal James, was, with his whole crew, blown into the air by a Dutch fire-ship.

The pictures in the room are,

*A Portrait of the Earl of SANDWICH*, a half-length, in armour.

*Portrait of Prince WILLIAM Duke of GLOUCESTER*, son of Queen Anne and Prince George of Denmark; an oval picture, similar to that described in the account of Kensington Palace, painted by Sir Godfrey Kneller.

*Portrait of Admiral Sir JOHN LAWSON*, a half-length, in armour.

#### THE KING'S DRESSING-ROOM.

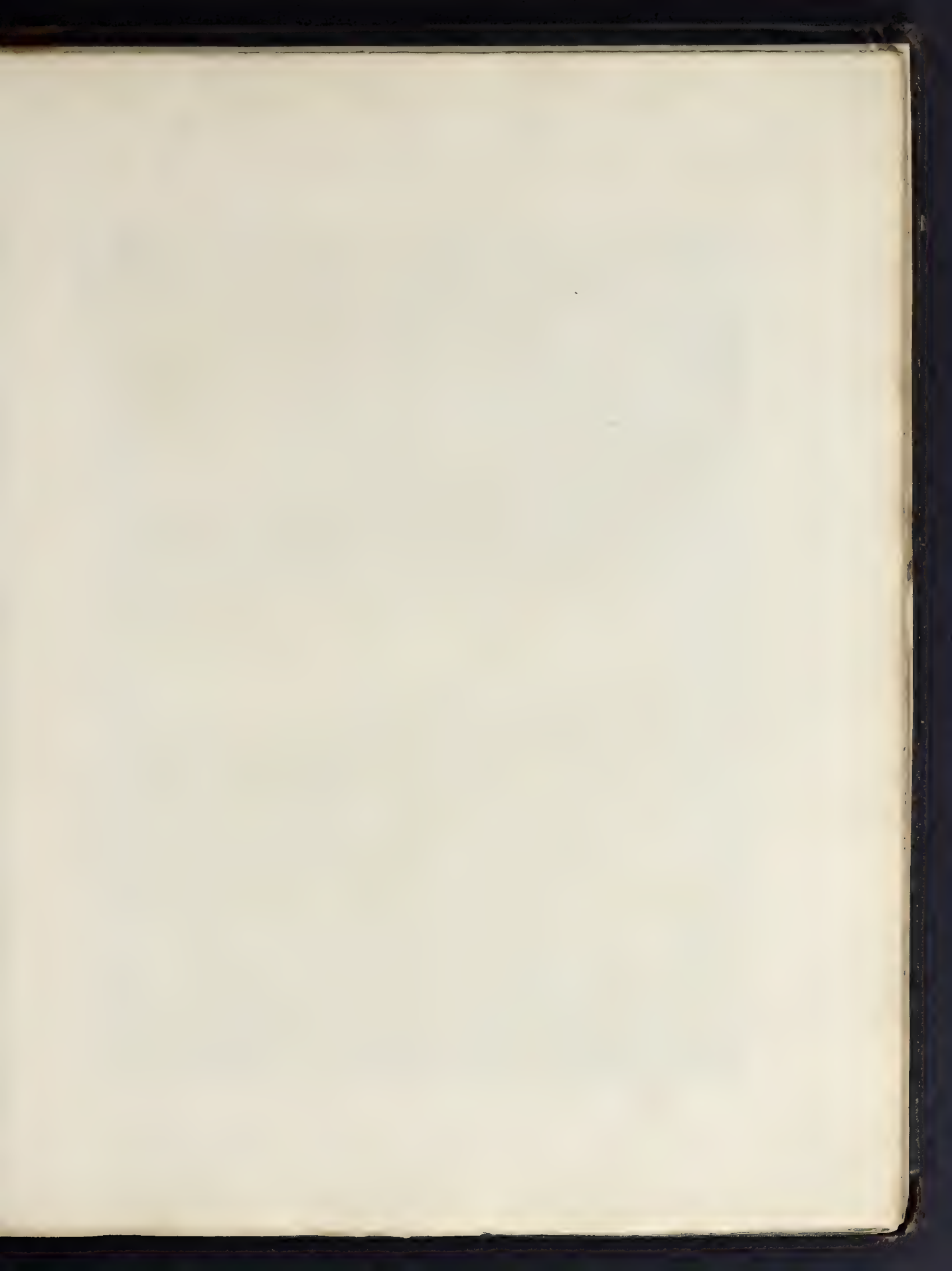
The pictures in this apartment are,

Half-length *Portraits of King GEORGE II. and Queen CAROLINE.*

*Head of a Sibyl*, painted by Gentileschi. *A Skating Scene*, painted by Breughel. *Rape of the Sabines.* *Jupiter and Europa.* *Jonah and the Gourd.* *Nuns and Friars at a Repast.* Two small equestrian figures of *Roman Emperors.* *Susannah and the Elders.* *Madonna and Child.* *The Last Supper*, painted by Paolo Veronese.

#### THE CARTOON-GALLERY.

It was fortunate for the world of science, that the truly enlightened Sir Christopher Wren held the appointment of master of the works in the reign of William III. for whom he built the Palace of Hampton-Court. Great as a soldier, and eminent for princely justice, his majesty had no regard for the fine arts; he attained the crown of England, too, at a time least auspicious, in this country, to the professors of those elegant pursuits that give the last polish to the human mind. The spirit that had waged successful war against the papal power, was blindly hostile to all that had been cultivated or cherished by the enlightened priests of the Romish church. The path of revolution, whether





religious or political, is too often to be traced among the ruins of the works of human genius, wantonly overthrown and destroyed by fanatic bands. England, which had gained much by change, had yet woful experience of this: hence architecture, although not neglected, was little felt or understood; while sculpture and painting were swallowed up in politics and war.

Sir Christopher Wren, in all the great structures which he designed, and which necessity, rather than national taste, caused to be erected, had considered, that the architect alone was not competent to give that finished character to a building which should reflect credit upon the age, and would have been happy to have shared his honours with the painter and the sculptor; but his opinions, however liberal, or however wise, had little influence over apathy or prejudice, and it was only on rare occasions that he was allowed the privilege of judging even what was most fitting in his own art.

It may be inferred, that he had some difficulty in obtaining permission to prepare the gallery for the Cartoons in this palace; for it is not an entirely new structure, but converted from an old part of the building, and is too narrow for its length. An apartment, however, was granted to receive the seven Cartoons of Raphael; and these almost divine works thereby, perhaps, escaped destruction.

The Cartoons, the most esteemed of Raphael's compositions, have happily in this age again attained to due appreciation. His present Majesty, whose knowledge of *virtu* is acknowledged, like the enlightened Charles I. held these pictures in the highest estimation. They had been for several years in the collection at Windsor Castle, and when they were returned to their old destination, Hampton-Court, so careful was his Majesty that they should sustain no injury in taking them from their frames, or in their removal, that he superintended the workmen employed on that service for several mornings, and assisted in the rolling and placing them in their cases. The frames in which they now hang

were made at his Majesty's private expense, and cost five hundred pounds\*: they are carved, and of the pattern known to connoisseurs as the Carlo Maratti frame.

The Cartoons were designed by Raphael to serve as patterns for tapestry, to decorate the Papal chapel, by order of Pope Leo X. "the guardian of learning" and the protector of the arts;" and represent subjects judiciously selected from the Evangelists and the Acts of the Apostles. They were painted about the year 1520. The tapestry was executed at the famous manufactory at Arras in Flanders; but the death of their illustrious author, the assassination of the pope, his munificent patron, and the subsequent troubles that agitated Rome, prevented their being placed in the chapel for which they were intended. Indeed the tapestry was not paid for, and the Cartoons were retained as security, until they were purchased for the King of England.

King James I. although possessing no great predilection for the arts, had two sons eminent above other princes of that age for their superior acquirements; Henry, who died in his nineteenth year, and Charles, afterwards King of England. These royal youths personally knew, or held correspondence with, many men distinguished for genius and talent, and among the rest, the illustrious Rubens, who is said to have negotiated for the purchase of the Cartoons, which became the property of King James, and it may reasonably be supposed at the request of his sons, for his majesty liberally indulged their passion for collecting works of art. It is likely that the Duke of Buckingham too had some

\* Mr. Kingham, of Long-Acre, informed the writer, that he received this sum for the frames of his Majesty. It was stated in one of the diurnal papers, the beginning of the winter of 1818, that his Majesty, regardless of the merit of these works, had caused some of the Cartoons to be cut, to fit into spaces to adorn his apartment. This, however, was satisfactorily refuted by a subsequent paragraph in the same paper.

share in procuring these inestimable works, as he was the friend and patron of Rubens, an excellent connoisseur, and first led Prince Henry to collect pictures.

The king had already promoted the establishment of an extensive manufactory for weaving tapestry at Mortlake, and munificently gave Sir Francis Crane, its ingenious projector, the sum of 2000*l.* towards the erecting of a building for the same. It is not improbable that the Cartoons were purchased soon after the erecting of this manufactory, with the intention of having them copied by the skilful artisans who were there employed, and who were not long before they not only rivalled the works of the looms at Arras, but produced copies from the finest pictures, with an effect and splendour that, at a short distance, assumed the appearance of painting. Artists of distinguished merit were invited from abroad to superintend the workmen, and Francis Cleyn, of singular eminence in his department, was retained by King James to design grotesques for the looms. In the subsequent reign, five of the Cartoons are mentioned to have been sent to Mortlake, to be copied under the direction of this artist: the other two might possibly have been already executed there.

It has been a generally received opinion, that these works were purchased by King Charles I. at the recommendation of Rubens; but there is reason for believing, that they were brought to England in the reign of his father. Bickham, in his "*Deliciæ Britannicæ*," published eighty years ago, asserts that they were purchased by King James; which may deserve credit, as on no occasion did his majesty exhibit more liberality than in the promotion of this manufactory, being profuse in his expenses for various suites of hangings wrought there.

King Charles, in the first year of his reign, owed to Sir Francis Crane the sum of 6000*l.* for three suites of gold tapestry; which shews the high repute such works were held in, and accounts for the employment of the best artists in designing for this splendid species of decoration. His majesty continued to

countenance the manufacture with increased munificence, by granting to Sir Francis an annuity of 1000*l.* for ten years to liquidate the debt, and a further grant of 1000*l.* a year to support the establishment.

The subjects of the Cartoons are, first, *the Death of Ananias*, as related in the 5th chapter of the Acts of the Apostles.

The second, *Elymas the Sorcerer stricken with blindness*. Acts xiii.

The third, *the lame Man healed by Peter and John*. Acts iii.

The fourth, *the miraculous Draught of Fishes*. Luke v.

The fifth, *Paul and Barnabas at Lystra*, where the priest of Jupiter is going to sacrifice to them. Acts xiv.

The sixth, *Paul preaching at Athens*.

The seventh is *Christ's Charge to St. Peter*. From the Evangelist St. John, xxi.

England is in possession of four other Cartoons by Raphael: *The Vision of Ezekiel*, and *a Holy Family*, at Boughton, formerly the seat of the Duke of Montagu;—*a Holy Family*, at the seat of the late Duke of Beaufort;—and the centre or principal part of a Cartoon, *the Massacre of the Innocents*, in the possession of Prince Hoare, Esq.: some fragments\* of this composition, which belonged to Sir Joshua Reynolds, were disposed of at the sale of the effects of that illustrious painter.

The seven subjects in the royal collection were heretofore regarded by the artists as a school in themselves: hence they were copied by many men eminent in their day. The directors of the British Institution, impelled by that patriotic feeling for the promotion of the fine arts which has characterized their proceedings from the commencement of their munificent establishment, have lately procured the loan of these graphic treasures, for the imitation of the British youths, as the best exemplars of grandeur and purity of historic composition; and the

\* These fragments are now in the possession of Mr. Lonsdale, the portrait-painter.

copies that have been made under their auspices, bear sufficient testimony of the enlightened spirit that recommended such a mode of study.

The Royal Academicians, influenced perhaps by the wisdom of the measure, have also procured the loan of the Cartoons, as examples for the students at the Royal Academy; from which we may expect the most gratifying results, the British youth wanting only to superadd to our national style a portion of the classic severity of the great Italian masters, to raise the English school to as proud a pre-eminence in the historical, as it has attained in the portrait, landscape, and other meritorious departments of painting.

In looking to the rising artists for the consummation of this desired national superiority, it must not be supposed, that what has already been done in England is invidiously passed over. West, naturalized here, and adopted by our venerable sovereign, has done enough, in the highest department of painting, to rescue England from the unphilosophic reasonings of French egotism, in its senseless attack upon the *genius* of our climate. Fuseli, too, has abundantly manifested, by the daring of his pencil, that the atmosphere of our envied isle is not uncongenial to the loftiest flights of art; although Barry, the honour of Hibernia, had before nobly offered himself the champion of insulted Britannia, and in England displayed those talents that silenced the revilings of the taunting enemies to her fame.

The genius of our countryman Northcote, although not warmed by an occasional ray of royal patronage, upheld by genuine affection for his profession, has boldly maintained its course on the long, chilling path that leads to fame, rarely turning aside from that noble pursuit, the high department of art, which all recommend, and few have dared to follow. The pencil of Northcote, during a succession of many years, not auspicious to such meritorious studies, has produced works, illustrative of British history, that will be viewed hereafter with

feelings honourable to his memory, and that may procure him the distinction of being designated the father of historical painting in England.

Emulating the perseverance of this native artist, and profiting by the example of those who, with him, have "done so much, and done so well," the rising generation have, in this more auspicious age, a fair opportunity of raising upon such a basis, a superstructure worthy of such progenitors, to their own honour, and to that of the country that gave them birth.

Sir James Thornhill, by the favour of the Earl of Halifax, obtained permission to copy the Cartoons, and executed the whole of them the size of the originals: this arduous undertaking cost him the labour of three years. He also made another set, one fourth of their dimensions, and several studies of the heads, hands, and feet, intending to publish a book from them for the use of students; a work which he began, but never completed, most probably being deterred by the expenses that he must have incurred, with little hope of remuneration: for although it was the fashion *in his time* to laud the Cartoons as mighty works, their merits were little felt, and even less regarded.

At the death of this first historical painter of the reign of George II. his large set of copies was disposed of by his widow for only two hundred pounds. Every man occasionally feels an individual disposition to offer an excuse for a national disregard of talent: hence the reason assigned for the little competition that appeared for the possession of the large copies of the immortal works of the divine Raphael was, that few knew where to place them. It does not appear, however, that any compunctious feeling was expressed for the fate of the other set: perhaps they were too small, so they found their way into some gallery for less than half that sum.

Charles Jervas, celebrated both by his own vanity and the flattering pen of Pope, obtained permission to copy the Cartoons, which he executed on a small

scale. He was more fortunate, for he not only disposed of them to Dr. George Clarke of Oxford, but found a munificent patron in that divine, who furnished him with money to visit France and Italy, and to prosecute his studies in a classic region. Two of these copies were engraved by Audran, an eminent French artist, who would have executed plates of the whole, had not death arrested his ingenious hand.

Goupy also copied the Cartoons in small, and found a purchaser for them in the Duke of Chandos, who benevolently gave the artist three hundred guineas for his work. Goupy was in distressed circumstances: at the sale of his grace's effects at Canons, they were sold for seventeen pounds.

Various sets of engravings have been made from the Cartoons. Simon Gribbelin, a French artist, produced the first, from his own drawings. These plates, although brilliant in effect, were too small to afford much assistance to the student; but being the only engravings that had appeared from these designs, they naturally procured for their author a successful sale.

It is to be lamented that only two plates were produced from the graver of Audran, as his superior knowledge of drawing, and brilliant execution, would have furnished the artist and connoisseur with what was wanting in the plates of his countryman Gribbelin.

Sir Nicholas Dorigny, another French artist, supplied the world of taste with this desideratum, to the utmost of his abilities, in his large plates; which, although not uniformly correct in character and expression, are, from their free and masterly style of execution, justly admired.

These plates were begun in the reign of Queen Anne. Certain English gentlemen then at Rome, where Dorigny was studying, struck with the merit of a plate which he had engraved from the *Transfiguration* of Raphael, and wishing to patronise so ingenious an artist, on their return prevailed on several persons

of rank to invite him to England, to engrave the Cartoons at Hampton-Court. Dorigny obeyed the summons, and arrived in June 1711.

It was expected that the government would have employed him, and that the plates should remain the property of the crown, to furnish sets of the engravings for presents to foreign princes and their ambassadors; but the sum demanded by the engraver, four or five thousand pounds, being considered by the parliament too much of the public money to appropriate for *such a purpose*, although the Lord Treasurer Oxford was his friend, and the queen his patron, that design was frustrated, and Dorigny opened a public subscription of four guineas for the set of eight large plates, including a title-page, by which, and the assistance of private patronage, he was enabled to complete his meritorious work.

All the drawings and studies from the originals were made by Dorigny, but finding the engraving would be too arduous a labour for his own hand, he engaged two assistants, Charles Dupuis and Claude Dubosc. These artists disagreeing with him, when the plates were advanced only half way, left Dorigny to finish them alone. Dubosc, not satisfied with exposing him to this inconvenience, basely attempted to injure his employer, by offering to execute a set of engravings from these subjects for the print-sellers; but failed in his object.

Queen Anne, kindly commiserating his embarrassment, encouraged the ingenious foreigner to proceed, by many acts of personal condescension, frequently honouring him with a visit, and expressing her admiration of his work. Unhappily for Dorigny, the queen died, and he had to seek another royal patron.

In the year 1719, he accomplished his laborious task, and on presenting two sets of proofs to King George I. one set to the Prince of Wales; and one to each of the princesses, his majesty gave him a purse containing one hundred guineas, and the prince honoured him with a gold medal. The Duke of Devonshire, in consideration of his indefatigable study and merit, remitted him four years'

interest of four hundred pounds, which his grace had lent him during his progress, and the next year, procured for him the honour of knighthood from the king.

At the sale of Dorigny's effects, when he quitted England, one lot, containing one hundred and four tracings of the heads, hands, and feet, was disposed of for thirty-two guineas. They were re-sold for seventy-four guineas, and subsequently, in separate lots, for one hundred pounds. Whilst he was occupied on the plates, a gentleman of London offered him two hundred pounds for these tracings. Eight heads, copies from other Cartoons of Raphael by Dorigny, were sold with the effects of Dr. Mead: among these were, a head of a shepherd, from the *Nativity*; a female head, weeping, from the *Murder of the Innocents*; and a man's head, from the *Presentation in the Temple*.

A set of etchings of the twelve tapestries, from Raphael, in the Vatican, was executed by Richard Dalton, surveyor of the king's pictures. These tapestries are supposed to comprise copies of the whole set originally painted by Raphael, but it is not known when they were placed in the Papal palace.

It was, however, reserved for the indefatigable Holloway, to afford the world a just idea of the expression of Raphael, in a set of engravings on a still larger scale, which are far advanced towards completion. These plates, which have already occupied him and his ingenious pupils in incessant study for twelve years, will, when the whole are published, afford a valuable addition to the portfolios of the cognoscenti and the liberal encouragers of art.

Mr. Fitler has engraved a small set of the Cartoons, which, being carefully copied, serve as memoranda of the general design of these inestimable compositions.

Soon after King William was invited to the English throne, the Cartoons,

with other valuable property, then considered perhaps as "parcel of royal lumber," were discovered in one of the apartments of the old palace of Whitehall, where it may be supposed they had remained from the time of the dispersion of the collection of paintings and other noble productions of art, the property of King Charles I.; for this palace was occupied by the Protector Cromwell, and it is known that they were purchased of the commissioners appointed by the parliament to sell the king's effects, by order of the usurper, for the sum of *three hundred pounds*. They were found packed, some in four, some in five pieces, in cases of thinly slit deal.

There is every reason to believe that the Cartoons were discovered by Sir Christopher Wren\*, as it belonged to his office, as surveyor of the works, to explore the abdicated apartments in all the royal palaces, which had not yet recovered from the wanton dilapidations of civil war; and it was owing to his careful researches, that many valuable remains, which escaped the destructive hands of the fanatics, were brought to light, and replaced in the royal collection: but he lived to be ill requited for his zeal.

That little respect was felt for the illustrious Sir Christopher Wren in the beginning of the last century, may be inferred from his being deprived of all his offices and appointments by the ruling powers; his political opinions being, like his works, less mutable than the times: an act the more discreditable to the government, as he had proved himself a faithful, active, and most useful labourer

\* It is worthy of observation, that it was owing to the exertions and researches of the father of Sir Christopher Wren, who was Dean of Windsor, that the greater part of the valuable records of St. George's chapel were recovered after the Restoration. The three registers, denominated the Black, Blue, and Red, were preserved by him during the civil wars, and restored by Sir Christopher in the reign of Charles II.

in the service of the crown and the public for more than half a century. His patent for the office of surveyor of the royal works was superseded in the year 1718, when the venerable man, the architect of St. Paul's, had entered the four score and sixth year of his age\*.

#### THE ROOM OF BEAUTIES.

This apartment, which was used as the private dining-room of King William, is on the basement story, and ornamented with portraits of Queen MARY, and certain ladies of her court. The circumstance of its being designated the Gallery of English Beauties, it appears, gave offence to many ladies, whose claim to that envied distinction might have challenged competition, even though his majesty had been Paris himself. But a still greater degree of displeasure was excited in the fair bosoms of those without this pale of beauty, in consequence of the commission being given to the painter at the instance of the queen: hence private pique assigned vanity as the principal cause for the selection.

First on the list is a *Portrait of her Majesty*, whose noble person entitled her to the designation among these fair daughters of Britain: this is a half-length, and painted by William Wissing.

The other pictures are whole-lengths, painted by Sir Godfrey Kneller, and should be carefully preserved as testimonials of his great talents.

*Portrait of Lady MIDDLETON*, in scarlet, as a shepherdess.

*Portrait of Lady PETERBOROUGH*, in blue and scarlet: behind her is a statue of Minerva.

*Portrait of Lady RANELAGH*, in white satin.

\* Sir Christopher Wren was succeeded in his appointments by William Benson, Esq. of Wilbury, in the county of Wilts.

*Portrait of the Duchess of GRAFTON, in purple satin.*

*Portrait of Miss PITT, in yellow and puce, dipping her hand in a fountain.*

*Portrait of the Duchess of ST. ALBANS, in crimson satin.*

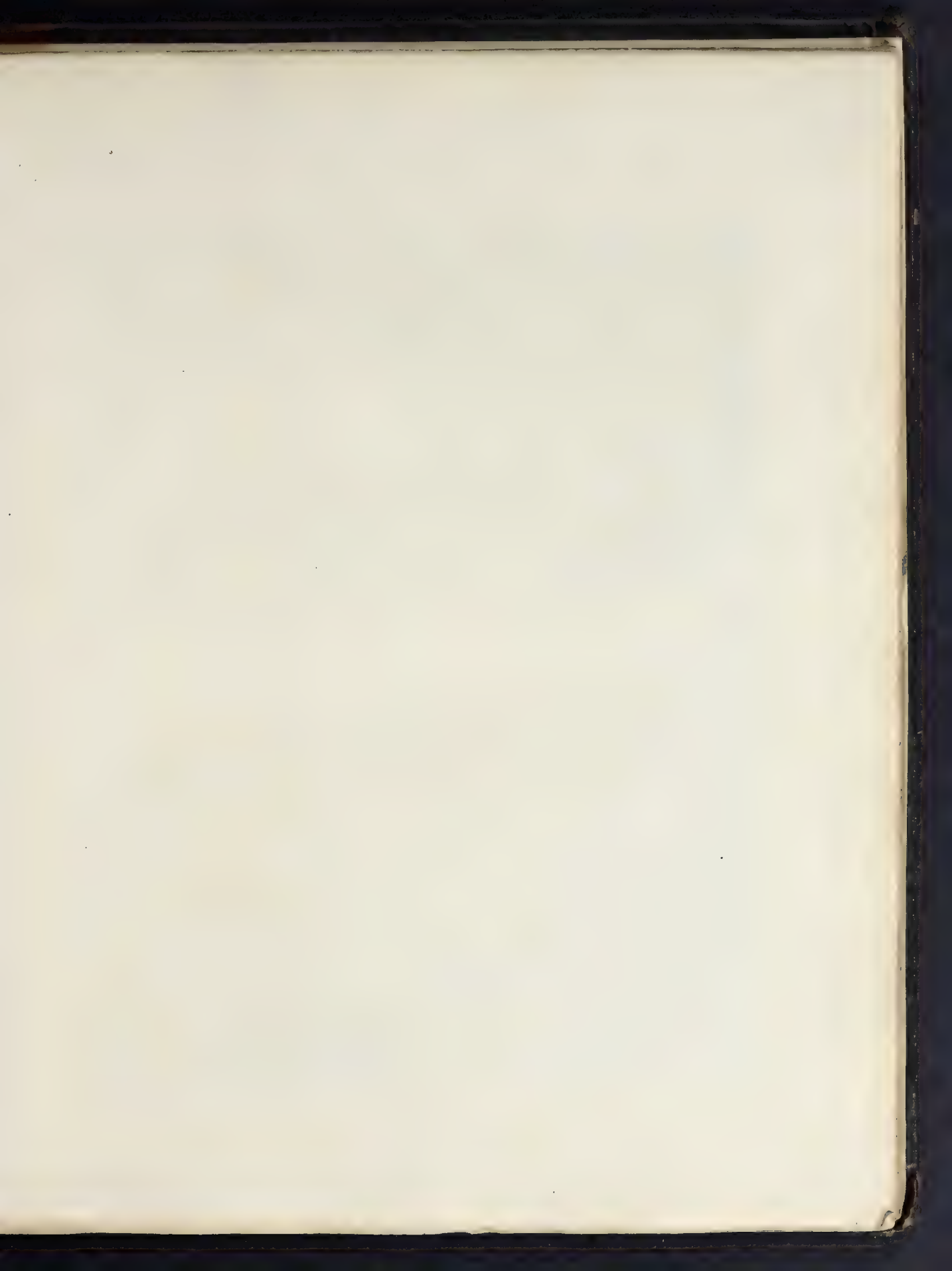
*Portrait of the Countess of ESSEX, in yellow satin, pointing to a distant ship.*

*Portrait of the Duchess of DORSET, in murrey-coloured and purple satin.*

These ladies, not yielding the palm of beauty to those of the court of King Charles II. at Windsor, were adorned with virtues becoming the court of the august William and his virtuous consort Mary.

THE  
HISTORY  
OF  
THE ROYAL PALACE  
OF  
Buckingham-House.







THE  
HISTORY  
OF  
**Buckingham-House.**

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CONTIGUOUS to the court, and situated on an airy and pleasing site, BUCKINGHAM-HOUSE was purchased by his Majesty George III. as a palace for her Majesty Queen Charlotte, had she outlived her royal consort, in lieu of Somerset-House, which ancient building had been held as the town residence for queen-dowagers of England. The purchase was made soon after the birth of the heir apparent at St. James's Palace, which being the seat of government, and the Queen's House more elegant and retired, their Majesties removed thither, and it became their town residence, and the birthplace of all their succeeding children.

The house, built of brick and stone, is situated at the west end of St. James's park; has a lawn, inclosed with iron rails, in front, and spacious grounds behind. It was much altered by their Majesties: the front was modernized; and the grounds, which were, according to the old style, over-ornamented with parterres, fountains, statues, &c. were changed to the succeeding style, which excluded ornament altogether. By an old folio print, we perceive that there was a fountain in the front lawn, in the basin of which were Neptune and his Tritons. The house too was ornamented over the attics with an *acroteria* of figures, representing Mercury, Secrecy, Equity, Liberty, &c. In the centre

of the entablature of the eastern front was inscribed, in large gilt Roman capitals, "SIC SITI LÆTANTUR LARES;" and on the front to the north was inscribed, "RUS IN URBE;" above which were figures of the four Seasons.

The situation of this noble mansion when occupied by its founder, the Duke of Buckingham, must have been delightful; no buildings extending beyond St. James's to the left, the north open to Hampstead, and the view of the Thames almost unintercepted from the south-west corner of the park. The beauty of the surrounding scene, and the general *agrémens* of the site, were sensibly felt by the noble founder of the house, and may be adduced as one among many instances to prove, that wealth does not necessarily preclude the blessing of domestic enjoyment; and a succeeding age has rendered the walls sacred to that happy state: hence a poet might be allowed to say, that the genius of conubial felicity laid the first stone of Buckingham-House.

The founder of this mansion, JOHN SHEFFIELD, Duke of Buckingham, is frequently mentioned in the reign of Charles II. as Earl of Mulgrave, and was honoured with the garter by that monarch. He held the appointment of lord chamberlain under James II. and was created marquis by William III. By Queen Anne he was raised to the dignity of a dukedom. It is said that, when young, the duke aspired to the honour of obtaining the hand of her majesty, then Princess Anne, and that disappointment drove him to the Continent, where he remained several years. His grace was married three times, and the lady who was destined to become his last wife, such are the occasional caprices of the Fates, was the illegitimate daughter of the father of his first love\*.

The duke, who held the office of lord privy seal under Queen Anne, had resigned his appointment. It was in his retirement here that he wrote the following letter, descriptive of the place, to a noble friend:

\* This lady was Catherine Darnley, natural daughter of King James II.

“ You accuse me of singularity in resigning the privy seal, with a good pension added to it, and yet afterwards staying in town at a season when every body else leaves it, which you say is despising at once both court and country. You desire me therefore to defend myself, if I can, by describing very particularly in what manner I spend so many hours, that appear long to you who know nothing of the matter, and yet, methinks, are but too short for me.

“ No part of this task which you impose is uneasy, except the necessity of using the singular number so often; that one letter, *I*, being a most dangerous monosyllable, giving an air of vanity to the modestest discourse whatsoever. But you will remember, I write this only by way of apology; and that, under accusation, it is allowable to plead any thing for defence, though a little tending to our own commendation.

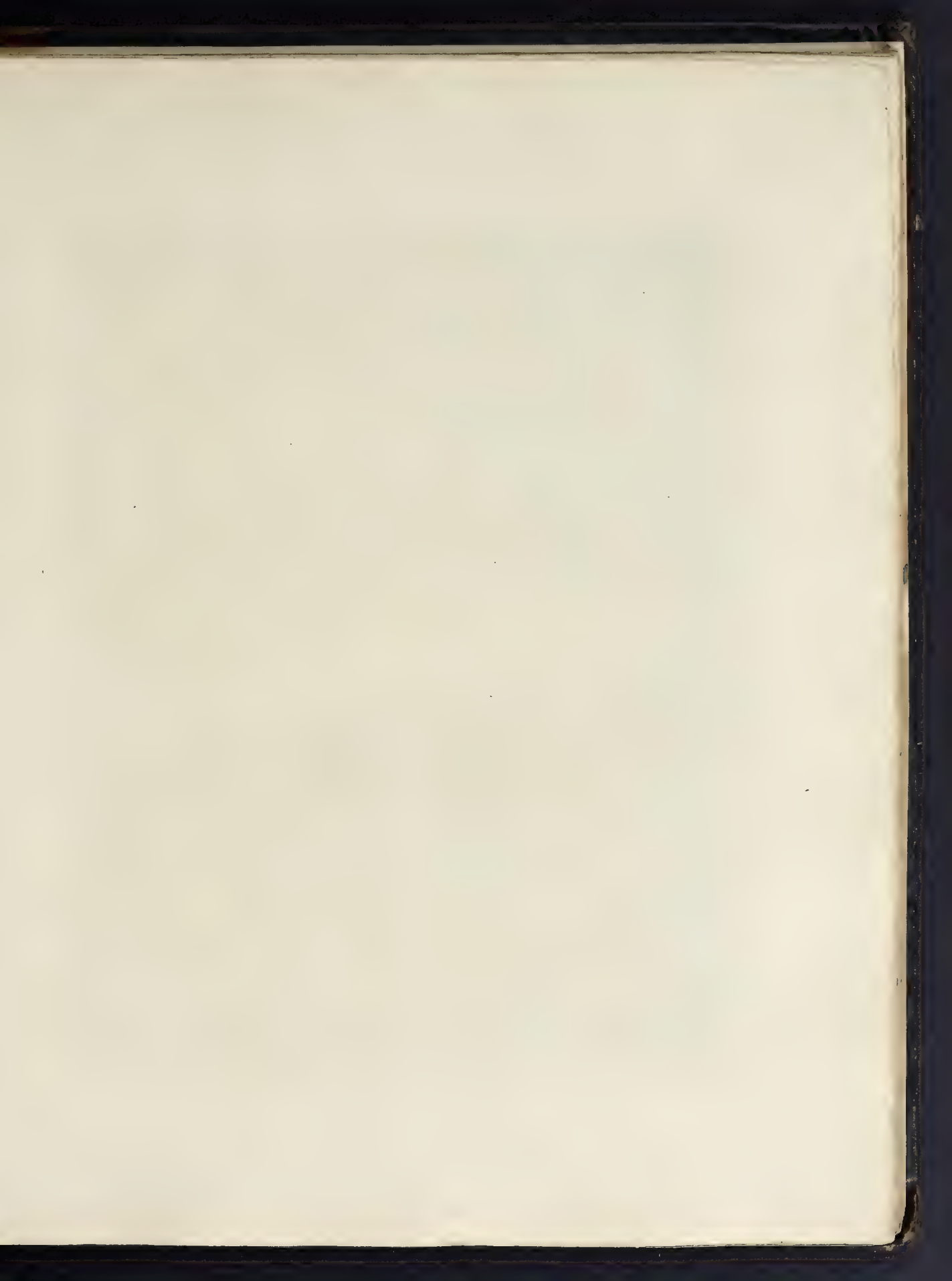
“ To begin then without more preamble: I rise, now in summer, about seven o'clock from a large bedchamber (entirely quiet, high, and free from the early sun), to walk in the garden; or if rainy, in a saloon filled with pictures, some good, but none disagreeable: also, in a row above them, I have so many portraits of famous persons in several kinds, as are enough to excite ambition in any man less lazy, or less at ease, than myself.

“ Instead of a little closet (according to the unwholesome custom of most people), I choose this spacious room for all my small affairs, reading books or writing letters; where I am never in the least tired, by the help of stretching my legs sometimes in so large a room, and of looking into the pleasantest park in the world, just underneath.

“ Visits, after a certain hour, are not to be avoided; some of which I own to be a little fatiguing (though, thanks to the town's laziness, they come pretty late), if the garden were not so near as to give a seasonable refreshment between those ceremonious interruptions. And I am more sorry than my coachman

himself, if I am forced to go abroad any part of the morning: for though my garden is such, as by not pretending to rarities or curiosities, has nothing in it to inveigle one's thoughts; yet, by the advantage of situation and prospect, it is able to suggest the noblest that can be—in presenting at once to view, a vast town, a palace, and a magnificent cathedral. I confess the last, with all its splendour, has less share in exciting my devotion, than the most common shrub in my garden: for though I am apt to be sincerely devout in any sort of religious assemblies, from the very best (that of our own church) even to those of Jews, Turks, and Indians; yet the works of nature appear to me the better sort of sermons, and every flower contains in it the most edifying rhetoric, to fill us with admiration of its Omnipotent Creator. After I have dined (either agreeably with friends, or at worst with better company than your country neighbours), I drive away to a place of air and exercise; which some constitutions are in absolute need of, agitation of the body and diversion of the mind being a composition of health above all the skill of Hippocrates. The small distance of this place from London is just enough for recovering my weariness and recruiting my spirits, so as to make me better than before I set out, for either business or pleasure. At the mentioning the last of these, methinks I see you smile; but I confess myself so changed (which you maliciously I know will call decayed) as to my former enchanting delights, that the company I commonly find at home is agreeable enough to make me conclude the evening on a delightful terrace, or in a place free from late visits, except of familiar acquaintance.

“ By this account you will see that most of my time is conjugally spent at home; and consequently you will blame my laziness more than ever, for not employing it in a way which your partiality is wont to think me capable of: therefore I am obliged to go on with this trifling description, as some excuse for my idleness. \* \* \* \* \*





“ The avenues to this house are along St. James’s park, through rows of goodly elms on one hand, and gay flourishing limes on the other; that for coaches, this for walking, with the mall lying betwixt them. This reaches to my iron palisade that encompasses a square court, which has in the midst a great basin, with statues and water-works; and from its entrance rises all the way imperceptibly, till we mount to a terrace in the front of a large hall, paved with square white stones mixed with a dark-coloured marble; the walls thereof covered with a set of pictures done in the school of Raphael. Out of this, on the right hand, we go into a parlour thirty-three feet by thirty-nine, with a niche fifteen feet broad for a buffet, paved with white marble, and placed within an arch with pilasters of divers colours, the upper part of which as high as the ceiling is painted by Ricci.

“ From hence we pass through a suite of large rooms, into a bedchamber of thirty-four feet by twenty-seven; within it a large closet, that opens into a green-house. On the left hand of the hall are three stone arches, supported by three Corinthian pillars, under one of which we go up eight and forty steps, ten feet broad, each step of one entire Portland stone. The walls are painted with the story of Dido, whom the painter has brought no further than to that fatal cave where the lovers appear just entering. The roof of this STAIRCASE, which is fifty-five feet from the ground, is forty feet by thirty-six, filled with the figures of Gods and Goddesses. In the midst is Juno, condescending to beg assistance from Venus to bring about a marriage which the Fates intended should be the ruin of her own darling queen and people; by which that sublime poet intimates, that we should never be over-eager for any thing, either in our pursuits or our prayers, lest what we endeavour or ask too violently for our interest, should be granted us by Providence only in order to our ruin.

“ The bass-reliefs and all the little squares above are episodical paintings of

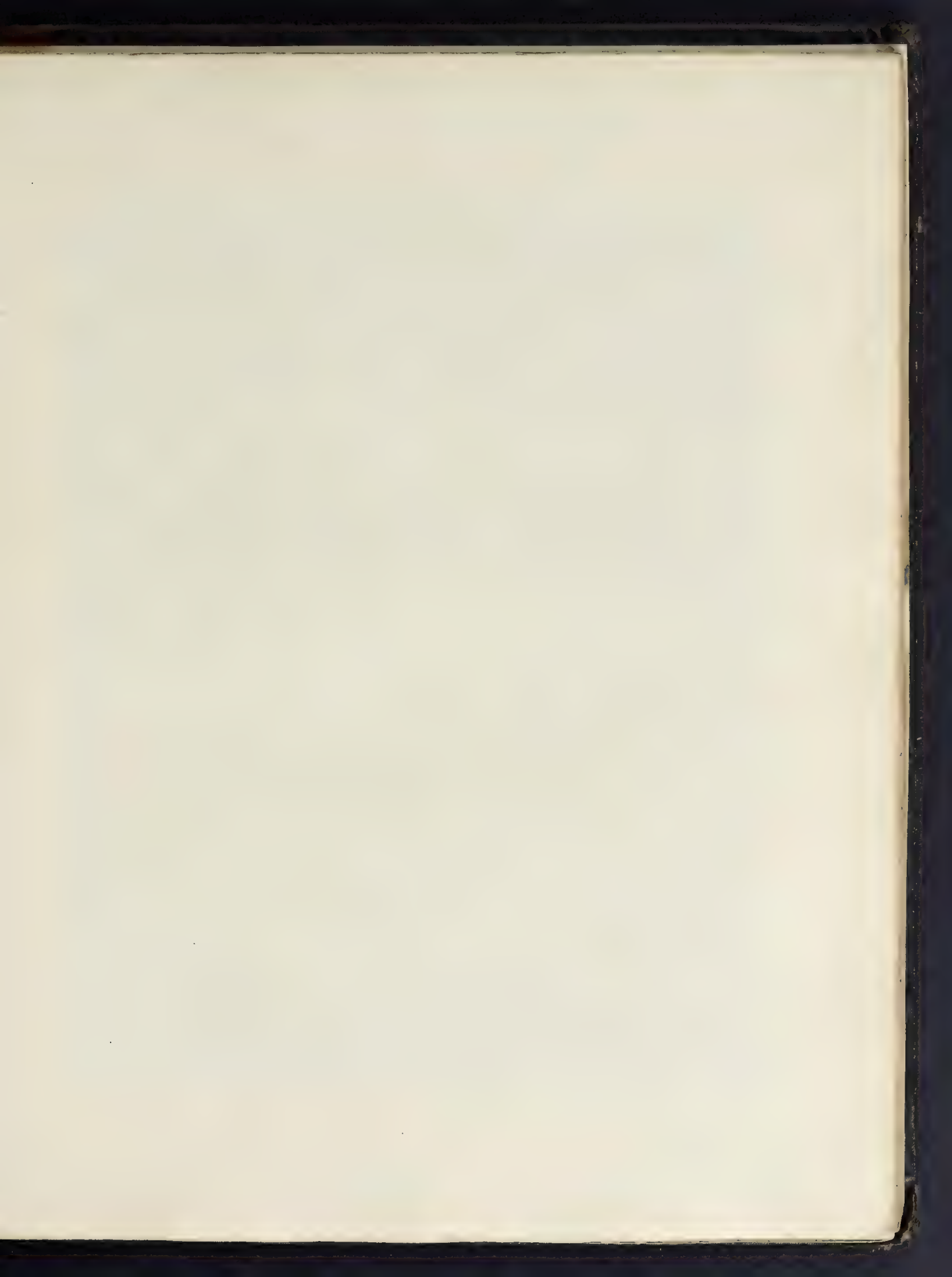
the same story; and the largeness of the whole had admitted of a sure remedy against any decay of the colours from saltpetre in the wall, by making another of oak laths four inches within it, and so primed over like a picture.

“ From a wide landing-place on the stairs-head, a great double door opens into an apartment of the same dimensions with that below, only three feet higher; notwithstanding which it would appear too low, if the higher saloon had not been divided from it. The first room on this floor has within it a closet of original pictures, which yet are not so entertaining as the delightful prospect from the windows. Out of the second room a pair of great doors gives entrance into the saloon, which is thirty-five feet high, thirty-six broad, and forty-five long. In the midst of the roof, a round picture by Gentileschi, eighteen feet in diameter, represents the Muses playing in concert to Apollo, lying along on a cloud to hear them. The rest of the room is adorned with paintings relating to arts and sciences; and underneath, divers original pictures hang all in good lights by the help of an upper row of windows. \* \* \* \* \*

“ To the gardens we go down from the house by seven steps, into a gravel walk that reaches across the garden, with a covered arbour at each end. Another, of thirty feet broad, leads from the front of the house, and lies between two groves of tall lime-trees\*, planted upon a carpet of grass: the outsides of these groves are bordered with tubs of bays and orange-trees. At the end of this broad walk you go up to a terrace four hundred paces long, with a large semicircle in the middle, from whence are beheld the queen's† two parks, and a great part of Surry; then going down a few steps, you walk on the bank of a canal, six hundred yards long and seventeen broad, with two rows of limes on each side.

\* These, as represented in an old etching, appear a noble mass of trees.

† Queen Anne.





" On one side of this terrace, a wall, covered with roses and jessamines, is made low, to admit the view of a meadow full of cattle just beneath (no disagreeable object in the midst of a great city); and at each end is a descent into parterres, with fountains and water-works\*. From the biggest of these parterres we pass into a little square garden, that has a fountain in the middle, and two green-houses on the sides, with a convenient bathing-apartment, and near a flower-garden. Below all this, a kitchen-garden, filled with the best sorts of fruits, has several walks in it fit for the coldest weather. \* \* \* \* \*

" Under the windows of this closet and green-house, is a little wilderness, full of blackbirds and nightingales."

There was a former mansion upon this spot, for the duke, in moralizing upon man's discontent, says, " I am more often missing a pretty gallery in the old house I pulled down, than pleased with a saloon which I have built in its stead, although a thousand times better in all manner of respects." This was probably a house built in the Gothic style.

It is not easy to conceive, from the present state of the park, what were its rural beauties at this period, for the space before the Horse-Guards and the south side alone were open to the public. The vistas between the trees, like those in Kensington gardens, were covered with grass, the track next the wall of St. James's being the only gravel road. There were many oak-trees of large growth, and groups of fine elms, in the inclosure; although the mall was planted in its present style of formality in the reign of King Charles II.

#### THE ENTRANCE-HALL.

This spacious hall leads to an elegant staircase, erected by the late Mr. Wyatt, which, after the first landing from the centre, spreads into a double flight of

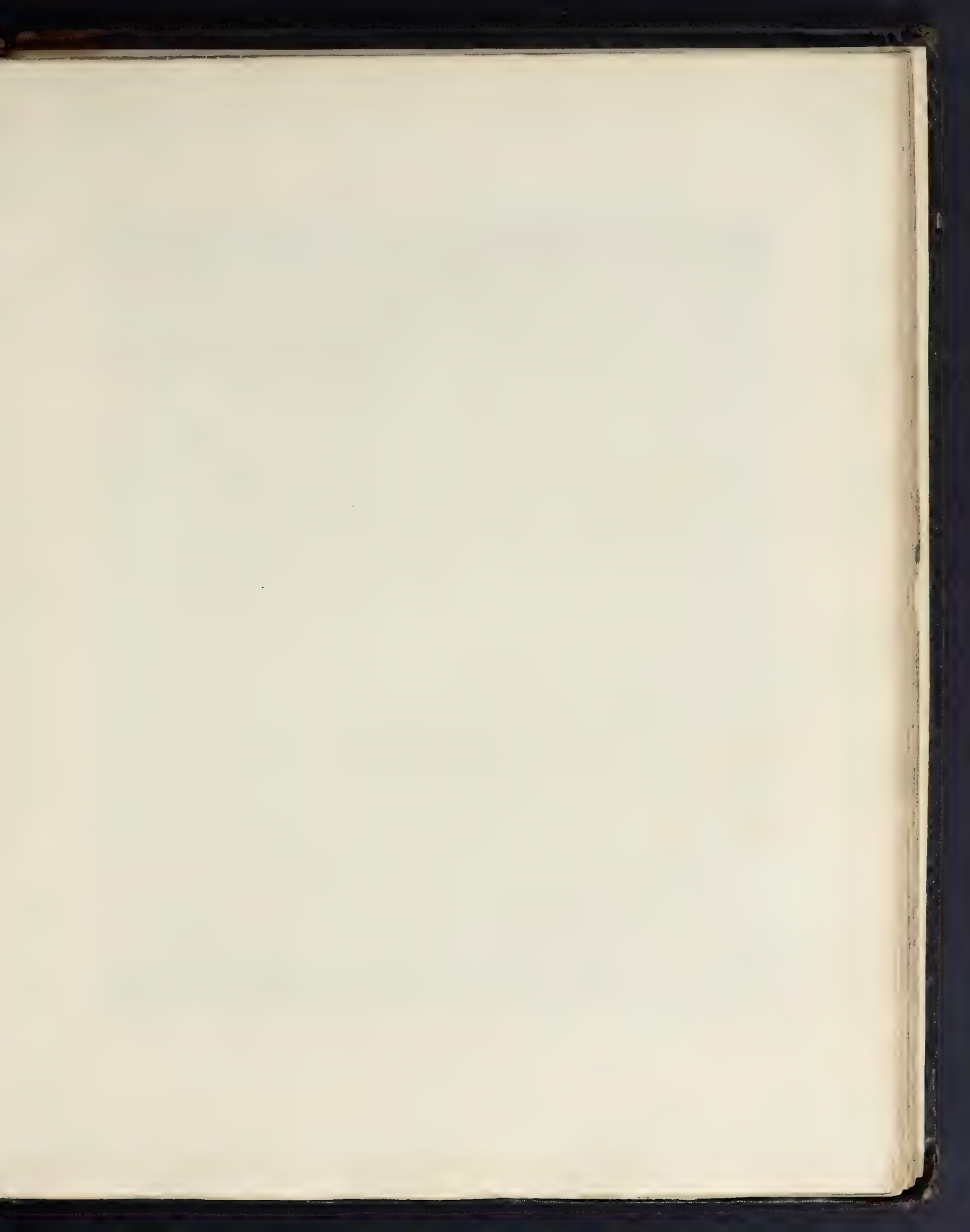
\* To supply the fountains on the grounds, a reservoir, over the kitchen in the wing, contained fifty tons of water, which was forced up by an engine from the Thames.

stone steps, that lead to the saloon. The walls of the hall are ornamented with sixteen pictures, scenes in Rome and Venice, by Canaletti, some of which represent views of the magnificent buildings of those renowned cities, and are to be numbered with the finest specimens of the splendid works of this Venetian painter. Indeed they were painted *con amore* for his first patron, an English gentleman, Mr. Smith, envoy from the court of St. James's at Venice; at whose death they were purchased for his present Majesty, by Lord Stuart, brother of the Earl of Bute, and Mr. Richard Dalton, surveyor of the king's pictures.

Beneath these paintings by Canaletti, are several pictures, views of public buildings in Rome and other Italian cities, painted by Zuccharelli, another *protégé* of this English Mæcenas: but these, although architecturally correct, and more carefully executed, are greatly inferior in boldness of light and shadow, and splendour of colour, being indeed mere cold topographical views of the buildings they represent. The *forte* of this artist was landscape, in which department he exhibited, in his best works, an elegant fancy, a light and tasteful style of penciling, and cheerfulness of effect.

#### HIS MAJESTY'S APARTMENTS.

On the ground floor, the suite of apartments, although sufficiently spacious to admit of splendid decoration, are remarkable for their plainness, being in character with those habits of simplicity which some great men have affected, but which in his Majesty George III. were the offspring of a genuine love for domestic quiet in the bosom of his family. They are not without decoration, however; but the ornaments selected by this virtuous sovereign are such as change not with the fashion of the times, being of a character to suit the mind that delights to dwell upon the works of good and ingenious men. The walls are covered with well-chosen pictures, and the library is amply stored with the





choicest treasures of literature. It was in the contemplation of these that his Majesty, in retirement from public duties, lengthened his many days of happiness.

#### THE KING'S BREAKFAST-ROOM.

The pictures in this apartment are,

*A Portrait of King WILLIAM III.* painted by Sir Godfrey Kneller. This is a whole-length picture, in the state robes, the same as that in the King's presence-chamber at Windsor Castle.

*Portrait of Queen MARY*, a whole-length, in the state robes, and also a duplicate of the picture of her majesty in Windsor Castle, painted by Sir Godfrey Kneller.

*Portrait of her Majesty Queen CHARLOTTE*, a whole-length; the royal children introduced in the back-ground; painted by Benjamin West.

*Portrait of King JAMES I.* a whole-length, in a black Spanish costume, painted, it may be presumed, by Vandyke, from a likeness by Vansomer.

*Portrait of the late Duke of YORK*, brother to his Majesty, painted by Battoni. Two half-length *Portraits of Ladies*, painted by Sir Peter Lely.

#### WEST'S GALLERY.

The venerable President of the Royal Academy displayed, on the walls of this apartment, that talent in his picture of *Regulus*, which procured from his Majesty the munificent pension which has enabled him to proceed in a chosen department of his art, unassailed by those difficulties that impede the growth of genius, and that too often destroy it in the bud. The king, an acknowledged judge of pictures, struck with the superior merits of an historical design by Mr. West, then a very young man, commissioned him to paint a composition for the royal collection; and with that delicate consideration that unites the true

gentleman with the patron, left the subject to the painter's choice. He selected one of the most interesting events in ancient history, and produced a picture, which, added to a knowledge of all the executive properties of painting, exhibited a pathos worthy the awful dignity of the story.

Regulus, a Roman general, prisoner to the inveterate foe, the Carthaginians, and then on his parole at Rome, had patriotically determined to return to captivity, and sacrifice his life for the benefit of his country. The moment chosen is, when surrounded by his supplicating friends, and rejecting their entreaties, he is resigning himself to the ambassadors of Carthage. The excellence of the picture, for which his Majesty gave him one thousand guineas, is the best comment on the judgment of his royal employer. The arts at that time stood in need of illustrious patronage; there was no British Institution.

It has been the fate of men of superior talent, in all ages, to be exposed to ridicule by mercenary satirists, who prostitute their pens in assaulting the few who are an honour to humanity, to make sport for the envious, and for the many blockheads who, feeling their own worthlessness, derive consolation from beholding greatness and virtue insulted, and genius abused. West, the first historical painter of the age, and his royal patron, were selected, among other illustrious game, to be hunted down for public sport, by a man of extraordinary talent too, who—such, alas! is the obliquity of satire—sought applause by defaming virtues he could not but secretly acknowledge, and genius that he could not but silently admire. Truth, however, has triumphed over iniquity: hence, even the wit of the reviler, blasphemous and obscene to the last, will not suffice to rescue his name from the merited infamy that accompanied his hoary head to the grave.

*The Death of General WOLFE*, painted by Benjamin West. This affecting picture, and *the Battle of La Hogue*, are held as models for this class of compo-

sition; and the engravings therefrom, by the inimitable hand of Woollett, have spread the renown of both artists throughout the civilized world.

*The Death of the Chevalier DE BAYARD*, who was mortally wounded in retreating from the Imperialist army, in the year 1524. Placing himself beneath a tree, and turning his face towards the foe, the brave captain exclaimed, "As in life I always faced the enemy, so in death I will not turn my back upon him."

*HAMILCAR swearing the infant HANNIBAL at the altar, never to make peace with Rome*, painted by West. This subject is finely composed, and is a true specimen of the grand historic style of art.

There are two other fine compositions in this apartment: one relating to the history of Cyrus; the other describing an action of Germanicus.

#### THE KING'S DINING-ROOM.

The pictures in this apartment are,

*Portraits of King GEORGE II. and Queen CAROLINE*, whole-lengths, in state robes, painted by Enoch Zeeman.

*Portrait of the Duchess of RICHMOND*, painted by Houseman.

*Portrait of Lord BURLEIGH*, painted by Frederic Zucchero. This great minister and faithful servant to Queen Elizabeth used to say, that "warre is the curse, and peace the blessing of a countrey;" and further, that "a realme gaineth more by one year's peace than by tenne years' warre." To his wise counsels, in a great degree, may be ascribed the flourishing state of England under the long reign of our maiden queen. "I will never," said this pious and sagacious nobleman, "truste anie man not of sounde religion, for he that is false to God can never be true to man."

This admirable portrait represents the upright chancellor, the patriotic minister, the good man, in the venerable lineaments of the countenance, a coun-

tenance that beams with intelligence and manly virtue; such as nature had stamped, in a like mould, on one\*, whose life, in a narrower sphere, was alike beneficial in his domain, and whose memory is inshrined in the hearts of the poor.

*Portrait of his Royal Highness the Duke of YORK*, painted by Zoffany; representing the prince in his childhood, dressed in military uniform.

*Portrait of the Duke of RICHMOND*, painted by Daniel Mytens; a whole-length, and inscribed, "LUDOVICUS RICHMONDIÆ ET LENOXIÆ. 1623. Ætat. LIX." This nobleman was lord chamberlain of the household to King James I. and admiral of Scotland. He was the son of Esme Stuart, Duke of Lenox, in Scotland, and was related to his majesty, by whom he was much and deservedly esteemed, being a nobleman of great private worth. This portrait was painted in the last year of his life: his grace died suddenly in 1623.

*Portrait of his Majesty King GEORGE III.*

*Portrait of her Majesty Queen CHARLOTTE*: both half-length pictures, painted by Zoffany.

*Portrait of his Royal Highness WILLIAM Duke of CUMBERLAND*, uncle of his present Majesty; a small equestrian portrait.

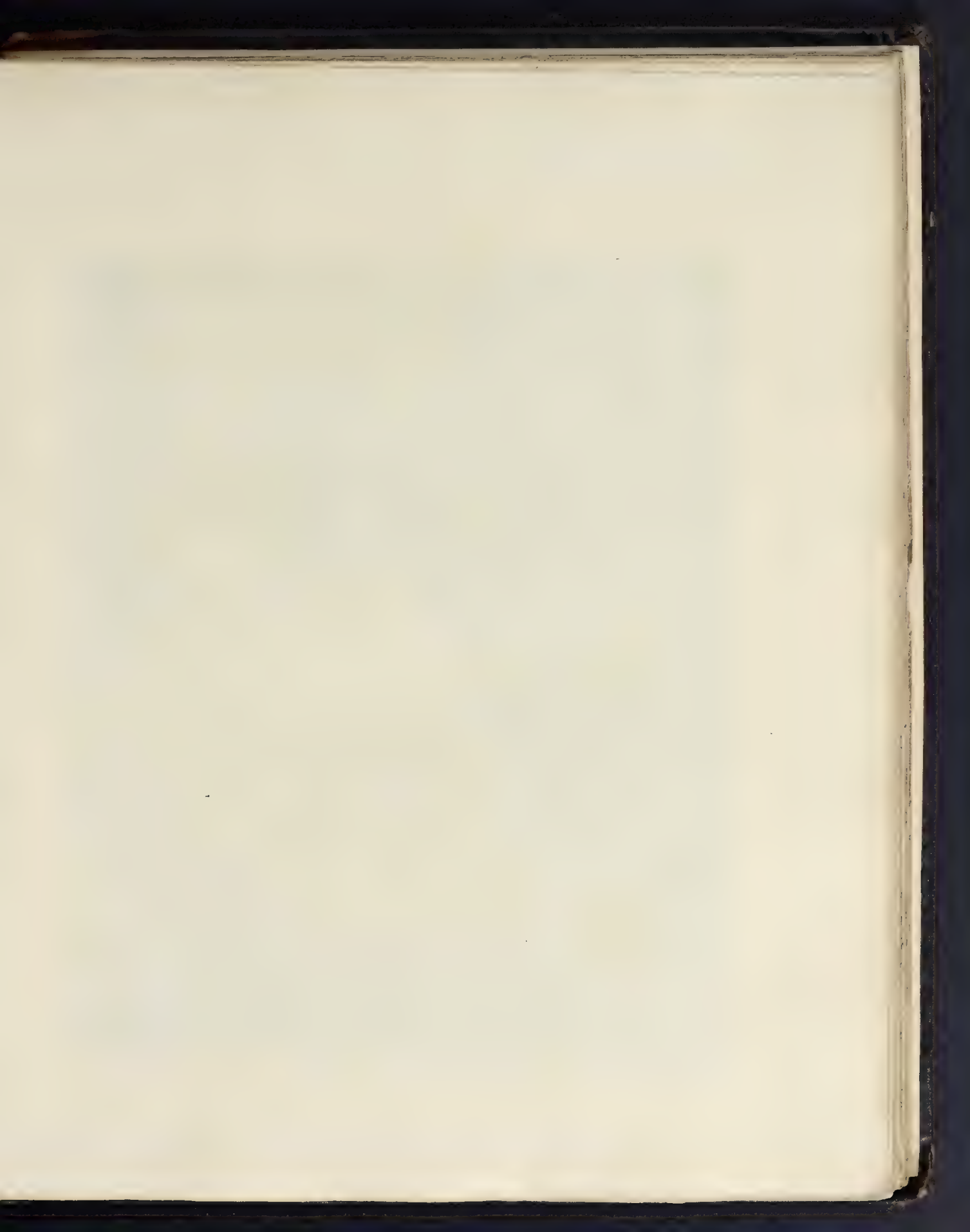
*Portrait of King CHARLES II.* when a boy, represented in armour, painted by Vandyke.

*Portrait of King CHARLES I. and Queen HENRIETTA*, represented to the waist in the same picture, painted by Vandyke.

*Portraits of the Duke and Duchess of BUCKINGHAM, and two of their Children.*

*Portrait of the Countess DE GRAMMONT*, painted by Sir Peter Lely.

\* The reader, it is hoped, will pardon this offering of respect to one known and honoured by the author; one in whom were united those admired qualities that distinguished the English lord of the manor heretofore, when the representative of an old family lived on his domain, the patriarch of his tenantry, the guardian of the friendless, and the protector of the poor.





*Portraits of King WILLIAM III. and the Duke of SCHOMBERG*, on horseback; the back-ground representing a military scene; painted by Old Wyck. Mr. West has judiciously used the character and costume of this portrait of the king in his composition of *the Battle of the Boyne*, although he has given to the figure an air of originality.

In this apartment are some female portraits, of the court of Charles II. painted by Sir Peter Lely, that are of exquisite beauty; among which is a fine picture of Anne Hyde, wife of King James II.

There are many other pictures in his Majesty's apartments, among which are some interesting views of Venice by Canaletti, and various compositions by the minor artists of the Italian, Flemish, and Dutch schools.

#### HER MAJESTY'S APARTMENTS.

The grand staircase leads to the state apartments of the queen, which are spacious and elegantly furnished, and contain a selection of the best pictures in the royal collection. Here her Majesty of late years held her public drawing-room.

#### THE SALOON.

The superb throne of her Majesty, which is formed of crimson velvet, with embroidery and fringe of gold, is placed in this noble apartment; the walls of which are painted in imitation of basso-relievo, in several compartments, each allegorical of some subject of the arts and sciences, or the useful occupations of life. Between the panels are oval mirrors of large dimensions, and from the ceiling are suspended magnificent glass chandeliers. The chimney-piece, of statuary marble, is elegantly designed; upon which is a clock, with allegorical figures, beautifully carved, in white marble, by the elder Bacon.

## THE CRIMSON DRAWING-ROOM.

From the saloon the folding doors open to the crimson drawing-room, the walls of which are hung with crimson satin, and the gilt chairs and sofas are covered with the same rich material.

The pictures in this apartment are,

*St. Martin dividing his cloak with a Pilgrim*; a splendid composition, painted by Rubens.

*Portrait of PHILIP II. King of SPAIN*, the husband of Queen Mary I. of England, on horseback, in armour; an angel flying above, crowning him with a wreath of laurel. This cruel and bigoted monarch appears to have ill requited Mary for her constancy and affection, having found occasion to absent himself from England a great part of the time that succeeded their marriage, and was abroad at the period of her death, which perhaps was hastened by her grief at his absence. Indignant at his neglect, a few weeks before her death she tore his portrait in pieces. King Philip, besides being long afflicted with a loathsome disease, was a victim to the gout. Feeling his approaching end, he desired to be removed to the palace of the Escorial, which, from his emaciated state, his physician, Mercado, would have prevented, but the king being peremptory in his commands, he was carried thither on the shoulders of his footmen; and although the distance from Madrid did not exceed seven miles, the journey was not performed in less than six days. He died at this palace, in the year 1593.

The portrait represents him of diminutive stature, and ungracious aspect. The horse is ill drawn; but the colouring of the picture is deep, rich, and harmonious. It is the work of Rubens.

*St. Agnes*, painted by Domenichino; a figure composed in a grand gusto, and coloured with that solemn and superior feeling that characterizes the best works of this admired master.





*The Holy Family*, painted by Paul Veronese. This picture is coloured in the richest style of Venetian art.

*St. John, with the Lamb*; painted with a powerful contrast of light and shadow, in the usual manner of his works, by Spagnoletto.

*A Magdalene*, and a picture over the door of *the infant Jesus*, represented in the clouds, with a globe, and surrounded by roses, painted by Ciro Ferri.

#### THE SECOND DRAWING-ROOM.

The walls of this apartment are hung with crimson of a deeper colour; the ceiling is in the same style as the preceding room. The pictures are,

*The Virgin and Child*, painted by Simon de Pejaro.

*The Holy Family*, painted by Andrea del Sarto.

*Portraits of the Duke of BUCKINGHAM and his Brother Lord FRANCIS VILLIERS*, painted by Vandyke. They are represented in elegant Spanish costume, and appear to be, the eldest about nine, and the youngest seven years of age. The duke's countenance is a fac-simile of nature, and marked with the beautiful intelligence of a pale, studious youth; the brother's is characteristic of intrepidity.

These noble youths, sons of the unfortunate Duke of Buckingham who was assassinated by Felton, took up arms in the cause of King Charles I. the munificent patron of their father, and served under the Earl of Holland. The king's troops were defeated, and Lord Francis, then in his nineteenth year, disdaining to accept quarter from the rebels, placed his back against a tree, and in this position defended himself with great valour till he was cut to pieces.

The duke, well known for his wit and humour in the court of King Charles II. was author of *The Rehearsal*, "which," says Granger, "was a creation of his own, "and had a considerable effect in reforming the stage." He died the year before the Revolution, aged sixty.

*Jacob, with Rachel and Leah*, relating to the story of the streaked of the flocks of Laban.

*Children of King CHARLES I.* painted by Vandyke; namely, Prince CHARLES, Prince JAMES, and Princess MARY. Never were infantile beauty and expression more nearly made to resemble nature by the imitative power of art, than in this interesting group. The magic of the pencil of this extraordinary artist has perpetuated infancy, as it were, by arresting time; for we behold these royal children, nearly two hundred years after the period when they were depicted, as completely as though we were in the study at the moment when they breathed, and when, in juvenile innocence and happiness, neither they nor the illustrious Vandyke foresaw the tragedy that the Destinies were preparing for their ill-fated house. There are two favourite small spaniels introduced in the picture, which are painted with the same marvellous imitation of the life.

*Joseph holding in his arms the infant Saviour*, painted by Guido.

*The Samaritan Woman*, painted by Guercino.

*A Sibyl*, painted by Guercino.

*Portrait of himself*, painted by Guercino, which subject he has treated allegorically: for near him is a figure of Cupid, and on his colour-stone a serpent holding in his mouth his tail; emblems, it may be presumed, not only of his taste in designing beauty of form, and the perpetuity of his fame, but also of his vanity. He must excite a smile that can strut in the garb of compliment woven in his own loom; and Guercino had no need of self-adulation: he was an artist of high talent, and his industry had sufficiently spread his fame. He painted one hundred and six altar pieces for the churches, one hundred and forty-four large historical pictures, besides his great works in fresco, and his numerous Madonnas, portraits, and landscapes for private collections. Besides these, he left a multitude of drawings executed in pen and ink, or lightly tinted. His



Room - Library - Heron

1850 - 1851



Majesty's collection contains many of these, designed with elegance and spirit, from which a selection was made, and engraved by the tasteful hand of Bartolozzi.

*Portrait of Sir KENELM DIGBY*, a gentleman of the court of King Charles I. and much esteemed by that prince for his extensive knowledge and many estimable qualities. Sir Kenelm was the protector of men of genius and talent, whose merits he could well appreciate, being himself conversant with most arts and sciences, in some of which he was no mean proficient. It was by his recommendation that Vandyke was invited to England, and the picture of Lady Digby in Windsor Castle may be instanced as a memorial of the painter's gratitude and attachment to his distinguished friend and patron; thus displaying his genius in an allegorical portrait complimentary of her virtue, which had been unjustly aspersed by the slanderous wits of the time.

*Portraits of Sir BALTHAZAR GERBIER, his Wife and Children*, painted by Vandyke. This gentleman, a native of Antwerp, early in life came to England in the suite of the Duke of Buckingham. He was an architect, painter, diplomatist, and author; a general projector, and seemed born for the atmosphere of a court. He attended that memorable embassy to Spain in which the illustrious Rubens was employed. He was knighted by King Charles I. at Hampton-Court, in the year 1628. Gerbier appears to have been too versatile in his pursuits to excel in any one art, although he had the vanity to consider himself a rival to Inigo Jones, and complains at not being appointed surveyor general at the decease of that great architect.

This picture, which contains many portraits, was purchased in Holland by the father of his present Majesty, and was in the collection at Leicester-House. Sir Balthazar, who was in Holland at the latter period of the usurpation, returned

to England at the restoration, and was commissioned to design the triumphal arches erected for his majesty's reception.

#### THE BLUE VELVET ROOM.

This apartment is hung with light blue silk; the chairs, sofas, and table-covers are of velvet of the same colour. The pictures in this apartment are fine specimens of their respective schools.

*Jonah cast into the Sea*, painted by Nicolo Poussin. This sacred story is described with powerful effect, and may be contemplated by the artist as an example of the poetic style of painting. The picture is not large, but such is the magic of composition, that a few square feet are made to assume the appearance of a vast sea in supernatural agitation. The scene is awfully sublime.

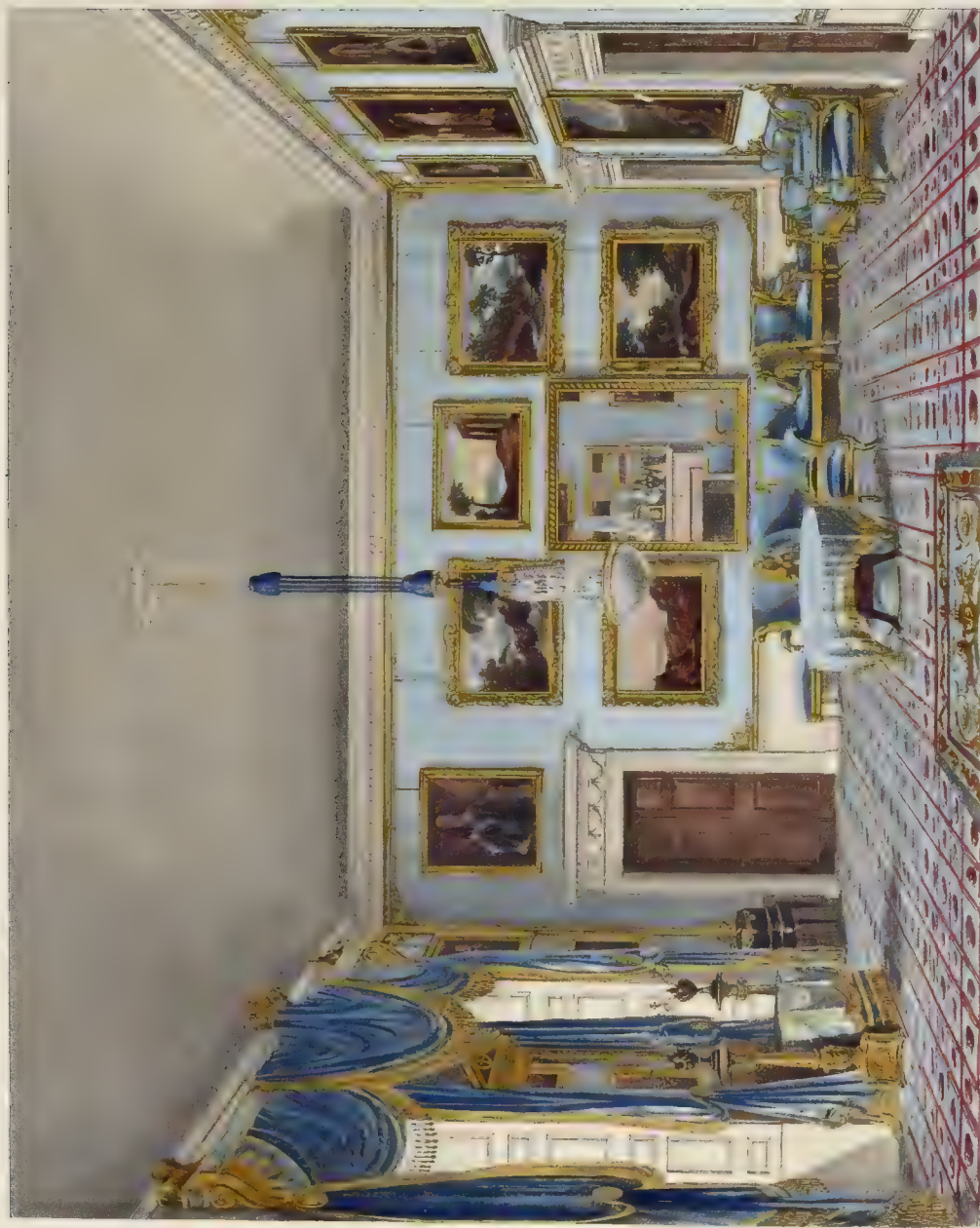
There are three landscape compositions by Gaspar Poussin in this apartment, exquisitely painted. These have been engraved for the interesting work by Chatelain, Vivares, and others, and published, many years ago, by the worthy and liberal founder of the Shakspeare Gallery.

*Landscape, View of Tivoli*, two other *Landscapes*, and a *Seaport*, painted by Claude de Lorraine. These are choice specimens of the master, which have been engraved, and are in the above-mentioned work. The subject of *Jonah* was also engraved, by a foreign artist, and published abroad.

*The Nativity*, painted by Barrochio.

*Summer and Winter*, two magnificent landscapes, painted by Rubens.

*Portrait of the Duke of YORK*, a half-length figure, in armour, painted by Sir Peter Lely. The unfortunate James, not long before he died, paid a visit to the monks of La Trappe, and on taking his leave of the abbot of that austere convent, said, "Reverend father, I have been here to perform a duty which I ought to have done long before. You and your monks have taught me how to die; and if God spares my life, I will return to take another lesson."





*Portrait of the Duchess of YORK*, painted by Sir Peter Lely. Lady Anne Hyde caused the Lord Chancellor Clarendon, her illustrious father, still greater disquietude by changing her religion, than he had experienced through her imprudent conduct with the brother of his sovereign. His anger at her marriage with the Duke of York, great as it appeared, subsided, when, by her subsequent exemplary deportment, she obtained the esteem of the king, and the good-will of the queen-mother; but on her becoming a convert to the Romish faith, the chancellor renounced her from his affection. In justification of this apostacy, she mentions, among other causes for her sentiments, the reading of "The History of the Reformation," by Dr. Heylin; a book recommended to her, to silence any doubts relative to the superior truth of Protestantism, but which produced an entirely different effect, and made her determine to renounce the religion in which she had been educated.

*Portrait of Mrs. ELLIOT*, painted by Riley. This lady, who appears far advanced in life, was perhaps the wife of the member for St. Germans, and sister of Mr. Secretary Craggs. She is dressed in black satin, and wears a hood of the same.

#### THE GREEN CLOSET.

In this plain apartment are portraits of all the children of their Majesties, excepting the Princess Amelia, painted by Gainsborough. These are confined to the heads alone, and are among the most esteemed of the works of this master, whose style bears no resemblance to that of any known artist of ancient or modern times, and may be instanced in extreme contradistinction to the heads of Denner, whose manner extends to the utmost bounds of elaborate finishing; whilst these, to appearance, are the very acmè of a loose and careless manner, and so peculiar in execution, as to render imitation vain.

It is a remarkable fact, that the three great luminaries of the art of painting

in England, Reynolds, Wilson, and Gainsborough, have endeavoured to produce the most beautiful imitation of nature's works, without entering into those details which constitute so much of the excellence of the foreign schools; and yet such has been the feeling of these founders of the English school, and such their originality, that each has obtained his end by a mode of execution purely his own. Reynolds would have been more severely correct, could he have attained what he wished, and what he candidly recommended to others; namely, a knowledge of drawing. Wilson, no less candid, aimed at colour and effect alone, although he could draw, thinking all else in art below his consideration. Gainsborough, who early in life had been eminent for his finishing, seems to have ventured upon his manner because it struck his eccentric fancy, and it was new: indeed his was a species of magic known only to himself. These portraits are specimens of his extraordinary process for producing effect. When too nearly approached, they appear incoherent scratchings with colours upon the canvas; but on retiring to a short distance, they assume the harmony and contour of fine pictures. Many of them resemble the countenances of the royal children at that period, and some have a sweetness of expression that would demand considerable labour and talent to produce by a more legitimate style of art. These qualities, however, were fortuitous; and it will long be lamented, that Gainsborough's original genius had not continued to ramble amidst the sylvan scenery of our picturesque island.

The queen, whose exalted rank prevented her not from fulfilling the duties of a fond mother with exemplary perseverance, delighted in this apartment, thus surrounded with the images of her offspring, who, in their infantile years, had here derived instruction from her personal attentions; and her Majesty was well fitted to superintend their improvement, having herself been educated with care. The persons chosen as preceptors and governesses for the royal children, were selected by their Majesties from among those who were eminent for religion and



Mr. J. G. B. Breakfast Room



virtue. In this her Majesty imitated the conduct of the Duchess of Mecklenburg, her mother, who not only took a share in the task of educating her children, but provided persons of exemplary lives and distinguished talent to form their minds. The Princess Charlotte, the youngest daughter (our queen), and her sister, had for their governess Mademoiselle Seltzer, a lady of superior attainments, and of a most gentle disposition; and subsequently, the assistance of another lady, Madame de Grabow, accomplished in many sciences, a linguist, and for her fine taste as a poet in her native tongue, denominated the German Sappho. Her Majesty's knowledge of mineralogy, and other branches of natural history, was derived from the worthy and ingenious Mr. Gentzmer; and her love of these sciences happily diffused to the females of the higher circles a taste for similar studies, thereby opening to their minds new sources of rational delight, and providing employment for many scientific teachers of both sexes, who might but for this have remained in obscurity.

#### THE QUEEN'S BREAKFAST-ROOM.

The panels of this apartment are formed of beautiful japan, which has a pleasing effect. There is a fine-toned organ here, on which is a bust of that great musician, the author of "The Messiah," whose sublime compositions were so well understood by their Majesties, and which had so often charmed their ears within the walls of Buckingham-House. The queen, a good performer on the piano-forte, delighted to play the concertos of Handel.

The windows of this room look into the Queen's grounds, which, on the night of the 6th of June, 1763, assumed the appearance of a garden such as is described in romance. This brilliant scene, the contrivance of the queen, in honour of the birthday of her beloved consort, intended to surprise his Majesty, was managed with secrecy, and accomplished with success. The 4th of June, the anniversary of the sovereign, was publicly celebrated at St. James's, the

king then residing at Buckingham-House; when on leaving that place for St. James's in the morning, her Majesty prevailed on the king to remain at that ancient palace until the 6th, as a suite of private apartments was still retained there for their Majesties. It formed a part of the scheme to detain the king there till late in the evening, where he received masks on their way to a masked ball: hence the king, who observed early hours both for rising and going to bed, did not return to the Queen's Palace until ten o'clock, when on being led to the window, the shutters were thrown back, and he beheld a magnificent temple and bridge, with an orchestra in front, composed of fifty chosen musicians. The structures, tastefully designed, and ornamented with transparencies, were illuminated with some thousands of variegated lamps. Struck with the brilliant sight, his Majesty at once comprehended the gentle feelings that created the magical scene, which not only commemorated his natal day, but an important event grateful to humanity, the peace of 1763.

During this short absence of the king at St. James's, the plan having been previously prepared, a great number of painters, decorators, and ingenious artisans, worked night and day in the gardens, to produce this spectacle, forming part of a fête, to which were invited all the royal family and a select party of the court. The rooms were thrown open, and a magnificent supper of one hundred covers closed the entertainment. This formed one of the gay scenes at the Queen's Palace, at which social pleasure and virtue equally presided, and continued to preside for many a happy year.

Buckingham-House will remain memorable as the palace in which were born all the royal children of their Majesties, excepting one, the Prince Regent of the united kingdom.

Here his Royal Highness the Duke of York first presented her Royal Highness Frederica-Charlotta-Ulrica, daughter of the King of Prussia, to his august





parents, whose affection that princess always continued to share in common with their own children, an honour merited by the gentleness of her manners and the excellence of her heart; a princess deservedly esteemed, too, by the whole English nation.

The ceremony of the re-marriage of this princess with the Duke of York took place at Buckingham-House on the night of the 22d November, 1791. At seven o'clock, the Archbishop of Canterbury, the Lord Chancellor, and the Bishop of London were in attendance there. At eight, the duke and duchess arrived, and were conducted to the Queen's drawing-room. At nine o'clock, the prelates and the chancellor being admitted to the presence, the procession commenced from thence to the saloon, where the altar was erected; when, at half-past nine, the ceremony was performed by the archbishop, assisted by the Bishop of London; his Majesty standing at one end of the altar, her Majesty at the other, the bride and bridegroom in the centre, with the archbishop opposite, and the chancellor behind their royal highnesses. The Prince of Wales gave away the bride, who, at the end of the ceremony, in attempting to kneel at the sovereign's feet, was affectionately raised by his Majesty, who taking her in his arms, embraced her with the tenderness of a father, and presented her to the queen.

And here, in 1797, a far different scene occurred, relating to another marriage with a child of their Majesties, being unattended with those pleasing hopes which smiled upon the nuptials of the Duke of York: for at Buckingham-House their Majesties took a sad farewell of a beloved daughter, espoused to an illustrious stranger, without the hope of beholding her again; fearfully consigning her to a foreign land, at a period too when irreligion and crime, clothed in black and blood-stained garbs of horror, were spreading devastation over the world, and when security alone could be found in the sea-girt kingdom of her father.

On this occasion the usual addresses were offered to their Majesties, but that to the queen presented by the lord mayor and corporation of London was so gallant, and conveyed at the same time such just encomiums on the virtues of the mother and her beautiful daughter, that it claims a record in our annals.

“ The numerous and endearing virtues native in her royal mind, and cultivated with such exemplary assiduity by the brilliant and eminent conduct of her royal mother, form at once a subject of exultation and regret, even on this joyful occasion: of exultation, as we are satisfied that the dignity of her high birth is proudly equalled by her transcendently amiable qualities, which we have long admired and revered; and of regret, as by this promising source of connubial felicity, the just reward of these qualities, the fair daughters of Britain will be deprived of contemplating, in the highest rank, one of the most conspicuous models of maiden excellence. We earnestly hope, madam, that a union of such exalted promise may be crowned with every prosperity to the illustrious pair that a mother's most sanguine wishes can form; and that the rest of your Majesty's fair descendants may be heiresses to blessings commensurate to the exalted virtues with which they are endowed.”

These virtues have shone transcendently at the court of Wirtemberg, and procured for its queen that tranquillity and respect in days of turbulence, which heaven-protected virtue alone could secure; and the dowager-queen, honoured by the king, the amiable successor to the throne, still reigns in the hearts of the subjects of her departed consort.

From Buckingham-House, on the 2d of May, 1816, the Princess Charlotte of Wales, after dining there with her Majesty, was led to her carriage to proceed to Carlton-House, to bestow her fair hand on the chosen Prince Leopold of Saxe-Coburg; and on the 16th of the same month, the queen, in honour of their nuptials, held a drawing-room at her palace, which was splendidly and numerously attended.

The bride and bridegroom arrived at the palace at two o'clock, when the queen and princesses entered the drawing-room, attended by their respective suites. The ceremony then commenced, when the company first addressed her Majesty with congratulations on the happy event, and then passed on to the royal pair.

On no occasion was a greater assemblage of elegance and beauty seen at court; the line of carriages extended from Buckingham-House to the end of Oxford-street, and the concourse of spectators was proportionably great.

The exterior of the palace, as well as the interior, had the most brilliant appearance; for the company, after having paid their respects in the drawing-room, could not leave the palace till their carriages drew up to the gate, which the crowd prevented for a considerable time. The windows displayed a captivating show of the fair daughters of Britain; whilst the lawn in front was equally filled with lords and ladies, military and naval officers, and others, in magnificent costume.

On the 22d of July, the same year, the marriage of the Princess Mary with the Duke of Gloucester was solemnized in the saloon at Buckingham-House. At nine in the evening the ceremony commenced, when the venerable queen seated herself in a chair of state on the left of the altar; the Princess Augusta, the Princess Elizabeth, the Duchess of York, and the Princess Sophia of Gloucester, standing on the left; opposite to whom were the Prince Regent and the royal brothers. The Duke of Cambridge introduced the bride to the Prince Regent, who gave her away in marriage to the duke.

Another marriage of one of the daughters of their Majesties was solemnized at Buckingham-House, on the evening of the 7th of April, 1818. The queen was present, then in her seventy-fifth year, and witnessed the joining of hands of the Princess Elizabeth with the Hereditary Prince of Hesse-Homberg at the

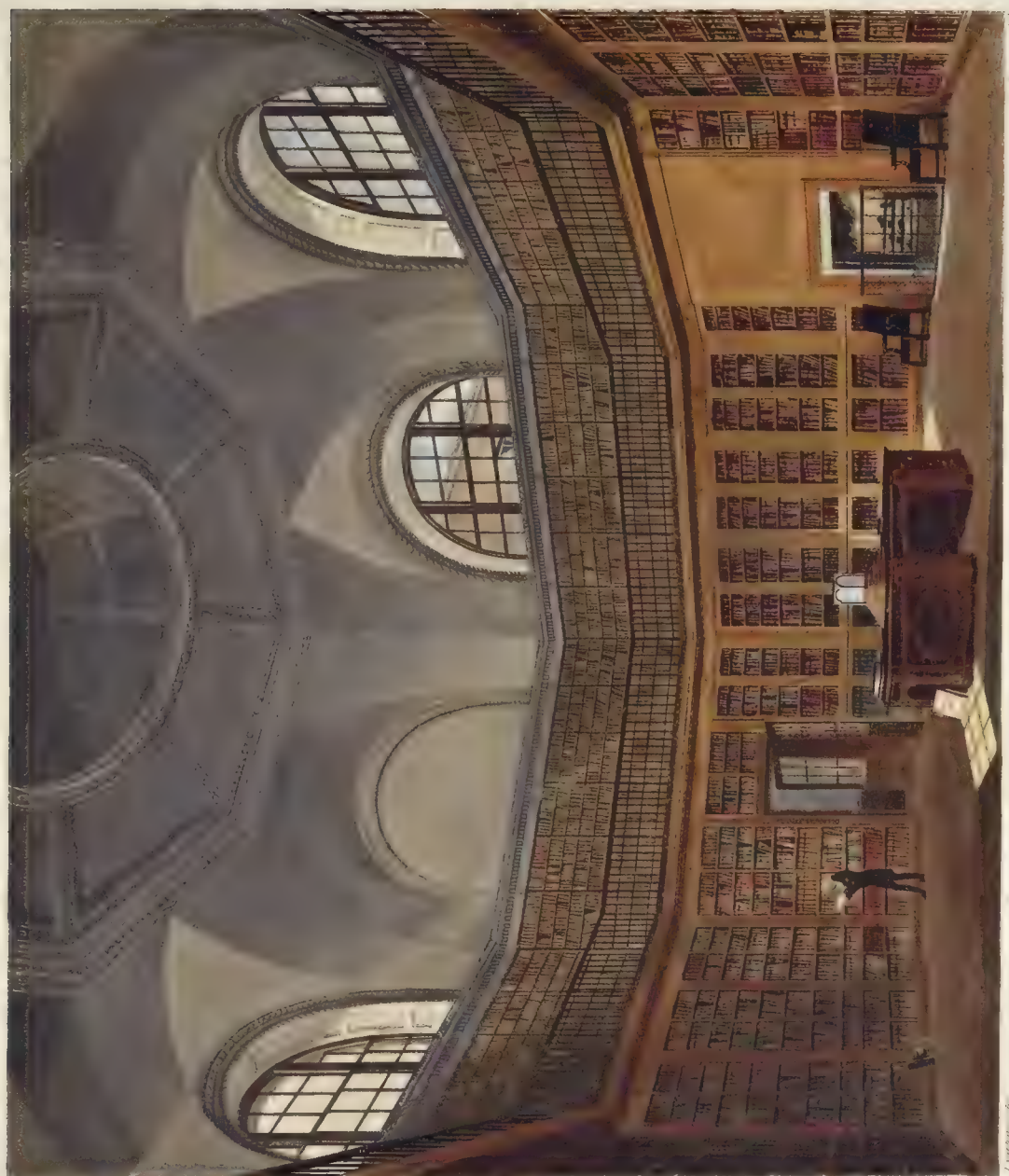
altar of Hymen : thus consenting, for the future happiness of the princess, to forego the benefit of those kind offices, which, from many years of devoted attentions on the part of the princess, had become an essential support and tender solace under the most afflicting privation that this virtuous queen could experience in her declining age.

The queen, on the first day of the following June, had here the gratification to witness the re-marriage of her youngest son, his Royal Highness the Duke of Cambridge, with the Princess of Hesse; an event that closed the scene with her Majesty at the Palace of Buckingham-House.

#### THE KING'S LIBRARY.

One of the first arrangements of his Majesty, after it was determined to make Buckingham-House the town residence of the royal family, was the forming of a library there; and as Mr. Smith, the British envoy at Venice, who had long been celebrated, among other elegant pursuits, for his taste in collecting books, had made overtures for disposing of his effects, his Majesty gave instructions for the purchase of his valuable library, which consisted of many choice treasures of literature, procured under circumstances that favoured their enlightened collector, he having been resident at Venice more than half a century, at a period when that magnificent city, like Rome, was a favourite rendezvous for amateurs of every branch of *virtu*, and professors of the fine arts, from all countries. Distinguished among the cognoscenti, and possessing fortune and a munificent spirit, this gentleman had the preference of selection amidst the various treasures of art and science that were brought thither for sale. He built a villa on Terra Firma, a few miles from the city, and there placed his accumulated purchases of pictures, statues, drawings, and his extensive library of books.

To this mass of literature collected by Mr. Smith, which was brought to the Queen's Palace, his Majesty continued to add the finest and most perfect





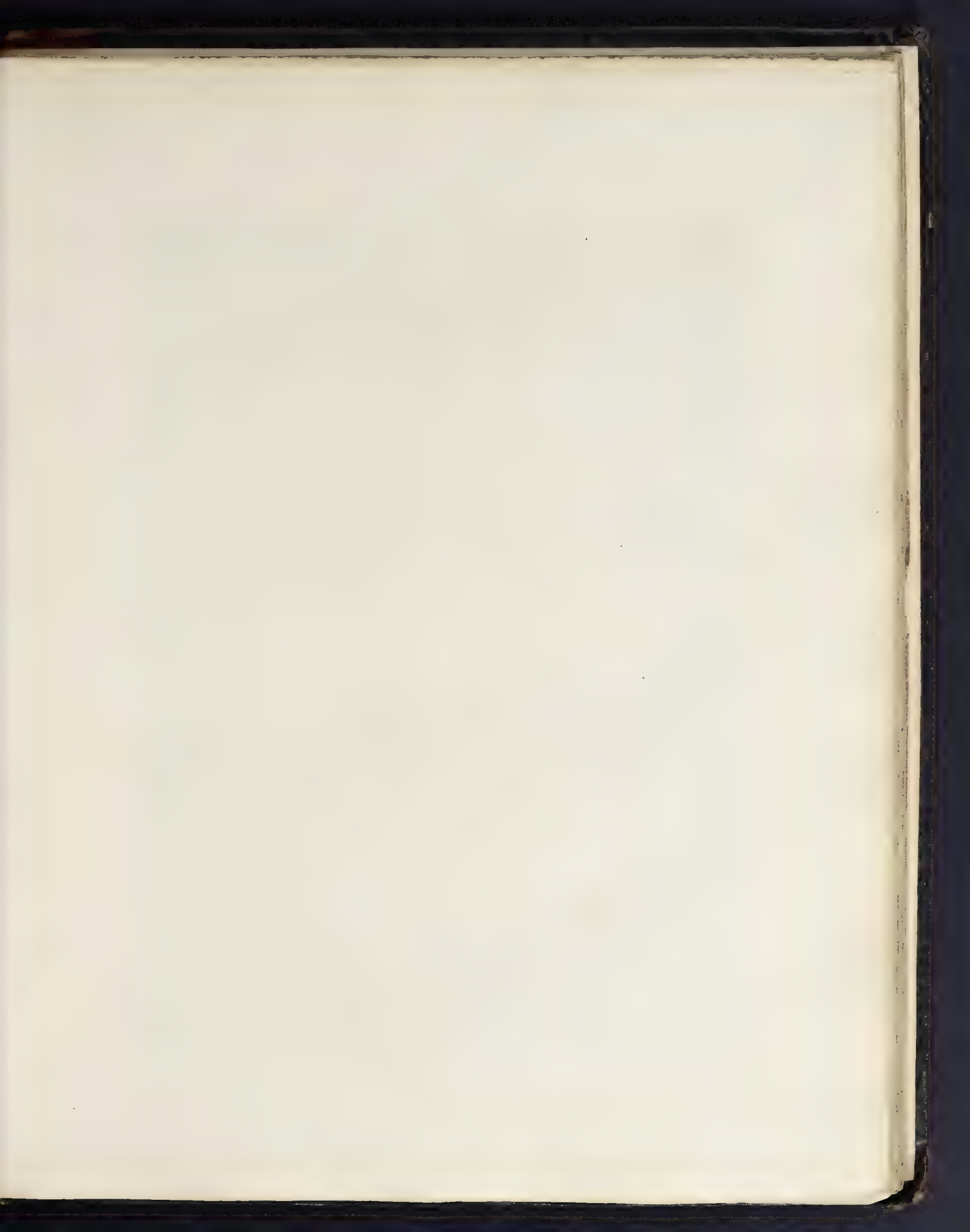
editions of celebrated works, particularly those with graphic illustrations, until the collection by degrees swelled the catalogue, and became much too extensive for the shelves in the several rooms appropriated to receive them; when his Majesty erected the additional spacious apartments that form the subjects of the accompanying plates, which together contain one of the most valuable private libraries in Europe.

His Majesty's general knowledge of literature, and his predilection for the arts, enabled him to select such works as become the library of a great prince. His illustrious example had a happy influence, by promoting a taste for similar pursuits, which encouraged that spirit of emulation among the publishers, that has been beneficial to the arts, has opened new channels to commerce, and raised the British press, both for typographical beauty and calcographical excellence, to a rivalry with those of Italy and France; a national honour that was entirely reserved for the age of George III.\*

\* The beneficial effects of that liberal spirit which had for so many years induced the king to become a subscriber for a superior copy of every work, however expensive, as an encouragement to the British press, and the honour intended to an author in having a copy placed in the royal collection, would have ceased, had not an arrangement been made to perpetuate his Majesty's considerate and munificent intentions; by which, works of superior merit have continued to be received for his Majesty's library, through the channel of Mr. Nicol, his Majesty's bookseller. Hence the library has received many important additions during the lamented period of our venerable sovereign's absence from Buckingham-House.—That the ingenious have lost a munificent encourager in the death of her Majesty, might be inferred, if such evidence were wanting, from the vast collection of books, only part of her literary property purchased with her private purse, now on sale at Mr. Christie's. It may safely be averred, that no person of respectable pretensions applied to her Majesty for her patronage to a work of merit, whatever might be its price, that applied in vain; and where the ingenious laboured under the pressure of misfortune, her Majesty has often relieved their sufferings by gifts tenfold the sum of the subscription.

Her Majesty too, congenial in taste, claims our respect for contributing to this general improvement of the press. Her liberal patronage of splendid and expensive publications diffused to the higher circle of females a love for collecting ornamented books, which naturally leading to an admiration of the arts, prepared the way for more extensive benefits to ingenious men. Hence the study of literature, and the art of painting in water colours, an art in which the English alone excel, have long formed principal features in the education of the British fair; to whose patronage, following the enlightened example of the queen, the professors of this elegant branch of the arts acknowledge due obligation.

With minds thus prepared by early education for the rational enjoyment of such pursuits, the hours spared from public duties were frequently passed by their Majesties in the library; and from these apparently sequestered habits have sprung public advantages, that will extend to future generations—advantages that would have been sought in vain amidst the idle pageantries of a gay and extravagant court.





THE  
HISTORY  
OF  
THE ROYAL PALACE  
OF  
Kensington.



THE  
HISTORY  
OF  
**Kensington Palace.**

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KENSINGTON PALACE, the favourite residence of King William III. was in great part rebuilt and much enlarged by that monarch. These improvements were partly designed by Sir Christopher Wren, surveyor-general; Nicholas Hawksmoor, a disciple of this distinguished architect, being clerk of the works, under whose superintendence they were executed. Hawksmoor retained the same appointment during the reigns of Queen Anne and George I. and directed the subsequent alterations and improvements of the palace for their majesties.

Kent was also employed by King William in the improvements of this palace, the cupola-room and grand staircase being designed by that artist, who painted the walls and ceilings of the same, as well as the other ceilings of the palace.

The king, averse from pomp and public ceremonies, sought every occasion to retire from the metropolis to Windsor or Hampton-Court; but the public business often requiring his attendance at St. James's and Whitehall during his eventful reign, the contiguity of Kensington led him to select that beautiful spot for a residence; where he had the advantage of breathing a pure air, so necessary to his health, as he suffered from a constitutional asthma, and of being within a few minutes' drive to the seat of government: hence his majesty passed much of his time in this quiet retreat, where his ardent mind found occasional relax-

ation from public duties in the society of a few select friends, and in directing the planting of the grounds, which were laid out in the formal style of Dutch gardening.

The king, soon after his accession, purchased this mansion, and grounds, then consisting of only twenty-six acres, of the Earl of Nottingham, son of the celebrated Sir Heneage Finch, afterwards Earl of Nottingham, and Lord Chancellor of England.

Many important councils were held in this palace, and many interesting occurrences, relating to the private habits of this prince and his domestic circle, happened within its apartments, that would have delighted the lover of biography, but which are now inquired for in vain.

This upright monarch possessed a philosophic self-command on great occasions, which formed a distinguished feature in his character, and was of the utmost importance to the well-being of the two countries whose energies he so wisely directed for the benefit of mankind.

A circumstance related of Mr. Carstares, confidential secretary to the king during the whole of his reign, is a proof of his majesty's discernment, and noble candour towards a faithful servant. The oath of allegiance which had been demanded by the government from the Presbyterian ministers of Scotland, had excited a violent spirit of opposition among the people of that country, who made application to the privy council, through the general assembly of the clergy of that communion, for an exemption from the odious obligation. Mr. Carstares had been their steady advocate in this matter of conscience, but being absent from court, certain members of the council, availing themselves thereof, induced the king to issue an order, that every minister should take that oath, and sign "the assurance," declaring William to be "king *de jure* as well as *de facto*," before he should be allowed to take his seat in the general assembly. Lord

Carmichael, the commissioner sent to Scotland to execute this mission, perceiving the determined spirit against the measure to be general, represented the same to the king, stating, that if persisted in, it would spread a flame over the country, which those who advised his majesty thereto could never extinguish. At the same time, the clergy sent a memorial to Mr. Carstares, fervently soliciting his good offices at this critical conjuncture. Lord Carmichael's despatches arrived at Kensington, by an extraordinary courier, a few hours before the return of Mr. Carstares, who, on his arrival, found that certain noblemen had represented this resistance of the Scottish clergy, not in its true light, *a matter of conscience*, but as an act of open rebellion; when his majesty peremptorily re-enforced his commands, and immediately sent them off by the same courier.

Mr. Carstares having discovered the nature of these despatches, hastened after the messenger, and required him, in his majesty's name, to deliver them to him. It was now late at night, and as the occasion was most urgent, he ran to his majesty's apartment in Kensington Palace, and found, from the lord in waiting, that the king had retired to bed. Mr. Carstares informed his lordship, that he must see his majesty, as it was a matter of the greatest importance which had brought him at that late hour.

On entering the royal chamber, he found the king in a profound sleep; when drawing aside the curtain of his bed, and falling upon his knees, he gently awoke his majesty. The king, astonished to see his secretary at such an hour, in such a posture, and at his bed-side, demanded what brought him thither. The secretary replied, that he had come to solicit his life. "And is it possible," said the king, "that *you* have committed a crime that deserves death?" He acknowledged that he had, producing the despatches which he had taken from the messenger. "And have you," said his majesty, severely frowning—"have you" "indeed presumed to countermand my orders?" The secretary, in reply,

humbly requested only to be heard a few words, adding that he would then be willing to submit to any punishment his majesty might please to inflict. The monarch graciously allowing him to proceed, he went at length into his reasons for this unexampled act of presumption, shewing his majesty the danger of the measures that he had been advised to adopt, and enforcing his opinion with such cogent arguments for the policy of adopting contrary measures, that his majesty, after listening to him with the utmost attention, being satisfied with his explanation, condescendingly gave him the despatches to read, and desired him to throw them into the fire. He then commanded him to prepare fresh instructions, in whatever terms he pleased, declaring that he would sign them.

Queen Mary appears to have been equally attached to this palace; for during the king's campaigns, both in Ireland and on the Continent, her majesty passed most of her time at Kensington, and on his majesty's return to England, we find that he immediately went to this place.

On his expeditions to the Continent, for several successive years, his departure is dated from Kensington, where he took leave of the queen; and he retained his regard for this spot, after the death of her majesty, even to the end of his reign.

After the campaign which preceded the peace of 1697, the king, on his return to England, retired as usual to his palace at Kensington, where, in the succeeding year, in the month of March, the Count de Tallard arrived as ambassador extraordinary from the court of France, and had a private audience of his majesty, previously to his public entry from the Tower of London into the metropolis.

In the month of May following, the Count de Bonde, ambassador extraordinary from the court of Sweden, had an audience of his majesty at Kensington Palace, on occasion of the death of the late king his master; when his excellency

returned to the sovereign the garter and George of his majesty the late King of Sweden, with the habit and other ornaments of that most noble order. The sovereign assembled the knights companions upon this occasion in the presence-chamber, and all appeared in their mantles, caps, and feathers, attended by the officers of the order in their mantles, and the heralds in their coats. When the ambassador entered the presence-chamber, the king received him standing, and after his excellency had saluted the august assembly, he made a long and suitable oration, delivering into the hands of the sovereign, first the surcoat and sword, then the garter and George, and lastly the cap and feathers, and the book of statutes; which the sovereign redelivered to the Bishop of Salisbury, chancellor of the order, who laid them on a table near the sovereign. The ambassador having concluded his speech, the chancellor returned a complimentary reply, in the name of the sovereign and his companions; after which his excellency took his leave, and was reconducted with the same ceremonies with which he had been introduced.

Kensington Palace owed much of its internal decoration to Queen Mary; the gardens, it may be presumed, were improved by her during the absence of her royal consort\*, as among her various accomplishments, was included a taste for architecture and gardening.

This excellent princess died at Kensington Palace, in the prime of life, being only thirty-three years of age. She became indisposed on the 21st of December, 1694, and her disorder proving to be the small-pox, terminated her existence on the 27th of the same month, at one in the morning; leaving the king, with whom she had experienced much connubial happiness, under inexpressible grief and affliction. The people sincerely participated in the sorrow, having regarded her majesty as a princess of great piety, clemency, and other exemplary virtues.

\* The king, who loved gardening, introduced the Dutch mode, and injured in that respect the national taste.—NOBLE.

The royal corpse being embalmed, and placed in a leaden coffin, was conveyed from Kensington to her apartment in the palace at Whitehall, which was hung with mourning; and being put in a rich coffin covered with purple velvet, it there remained in state until the following month of March; during which unusual period it was attended, day and night, by their majesties' servants, who watched by turns.

An order of council announced, that Tuesday, the 5th of March, was appointed for the funeral of her majesty; and directed that the "biggest bell in every cathedral, collegiate, and parochial church in England and Wales, should be tolled from nine till ten in the forenoon, and from two till three and from five till six in the afternoon of the said day."

Both houses of parliament attended the funeral of her majesty, an honour that had never been paid to any other queen; these, with the chief mourner and assistants, assembled at Whitehall, from which place the procession set off, at three o'clock in the afternoon. The royal corpse was conveyed in an open chariot covered with velvet, drawn by eight horses, each led by a groom; upon the coffin was laid a velvet cushion, whereon were placed her majesty's sceptres, orb, and crown; and at the head and feet of the chariot sat two of the queen's bedchamber-women, to attend the body.

The supporters of the pall were the Dukes of Norfolk, Somerset, and Northumberland, the Marquis of Normanby, and the Earls of Kent and Derby; the Duchess of Somerset acted as chief mourner, supported by the Duke of Leeds, lord president of the council, and the Earl of Pembroke, lord privy seal; besides whom were eighteen ladies of the first rank, appointed as assistants to the chief mourner.

The procession having entered the great doors of Westminster Abbey, the mourners and others went to their appointed seats in the choir, where the body

was placed beneath a magnificent hearse, enriched with escutcheons of arms, crowns, stars, banners, and other devices, and illuminated with chandeliers and candelabras; when the Archbishop of Canterbury ascended the pulpit, and delivered a sermon suited to the awful occasion. The body was then carried to the place of interment, in the royal vault beneath the chapel of Henry VII. where it was deposited near that of her royal uncle, King Charles II.

The king's attachment for this palace appears to have increased, from the endearing circumstance of its being the scene of the last acts of the queen, who was justly entitled to his affection, as she seemed, to use the words of a late author, "in her whole conduct and behaviour, to have regarded him not only " as her husband, but also in the character in which he really stood, that of the " greatest man of the age."

When she was informed by the physicians, that her disorder was likely to prove fatal, she prepared for the awful change with devout resignation; and with a consideration that would have done honour to the first moral philosopher, spent some time in destroying every private paper that might be likely to do the least prejudice to any one.

The king's expressions of grief for her loss were no less ardent than sincere: the bracelets composed of her hair, found upon his arm after his death, are an evidence of his lasting affection, as none of the attendants upon his person knew of this private memorial of his regard.

That he honoured her virtues, is evident from his answer to the condolence of his friends, when he said he could not choose but grieve for her who had been his wife for seventeen years, and whom he had never known guilty of an indiscretion\*. However the king's general character might have appeared to savour of the stoic, yet this occasion proved that his heart could be moved to the most

\* See an account of Queen Mary's portrait in this work, *History of Windsor Castle*, p. 144.

tender emotions; for whilst her majesty lay upon the bed of death, he repeatedly fainted, so overwhelming was his grief.

The loss of such a friend to a man of his reserved nature was irreparable, she being formed by her gentleness and cheerfulness to sooth his cares and soften his temper. In her he found an able adviser, who, "while he went abroad with the sword in his hand, remained at home with the sceptre in hers. He was to conquer enemies, and she was to gain friends. Both seemed to have one soul, they looked like the different faculties of the same mind. He had more business, she more leisure; she prepared and suggested what he so ably executed."

After her death, his majesty became less orderly in his habits, and often indulged in intemperance; in the morning he is said to have had recourse to the drinking of ardent spirits, and in the evening to have poured out copious libations to Bacchus.

William III. owed the obedience and respect which were paid to his person, more to his imperious dignity, than to that easy condescension which becomes the prince, and which gains the heart. He exacted the utmost regularity in every department of his palace, and sometimes by means ungracious; for latterly he became hasty, which growing by indulgence into peevishness, betrayed him into acts unworthy his exalted rank, even to the using severe and bitter language to his inferior attendants, whom he not unfrequently, in his splenetic fits, chastised with his cane. These aberrations of a mind naturally noble, must be ascribed to the forlorn condition of his majesty, who remained in his sad state of widowhood until the end of his life.

The king still residing at his palace of Kensington, on the 21st of February, 1701, proposed riding to Hampton-Court, to recreate in the healthful exercise of the chase; when putting his horse upon the gallop, it fell, and his majesty fractured his right collar-bone: he was immediately conveyed to Hampton-Court,

where the bone was set by M. Ronjat, his majesty's sergeant-surgeon. In the afternoon, the king finding himself free from pain, returned to Kensington, contrary to advice, and slept nearly the whole way in his carriage. He arrived at the palace about nine at night, with his right arm tied up; and as he entered the Great Bed-chamber, he saw Dr. Bidloo, his Dutch physician, to whom he said, "I have got a hurt in my arm, pray come and see it." Dr. Bidloo finding his majesty's pulse in good order, dissuaded him from bleeding, and after examining the affected part, told his majesty, that the right channel bone was broken obliquely a little below its juncture with the shoulder-blade. After the fracture had been properly attended, his majesty retired to bed, where he slept the whole night so free from pain, that he was not heard to utter a single complaint.

After this accident the king appeared in a fair way of recovery, until on Sunday, March 1, a defluxion appeared on his knee, which was productive of great pain and weakness, and was considered as an alarming symptom, which the magnanimous prince regarded as a warning for the despatch of public business, and therefore signed a commission for passing those bills that wanted the royal assent.

Three days subsequent to this lameness of the knee, his majesty felt so much recovered, that he took "several turns" in the Gallery at Kensington; when becoming fatigued, he reclined upon a couch, and fell asleep; but soon awoke in a shivering fit, which was the precursor of a fever, attended with severe symptoms. His majesty then sent for Sir Thomas Millington, and his other physicians, who administered medicines, which affording relief, he continued apparently improving until the 6th of March, when the unfavourable symptoms returned so violently, that he took no sustenance for many hours. In the forenoon of the next day, after experiencing a few hours' repose from

opiates, he took some broth and a cordial, which procured him some relief; though still very weak, yet so anxiously disposed was his mind for his public duties, that he desired another commission to be prepared for passing those bills which were ready for his assent, and ordered the two houses to adjourn till six o'clock in the evening, when the royal assent was given to that act which secured the succession of the crown to the illustrious house of Brunswick.

This night an extraordinary council was assembled at Kensington, before whom the physicians frequently appeared, acquainting their lordships, that "all their hopes under God, depended upon the use of those remedies they had already prescribed, and upon his majesty's receiving some sustenance."

About three o'clock the next morning, March 8, his majesty called for Dr. Bidloo, complaining that he had experienced a restless night, and could not sleep; which induced the physicians to declare to the council, their apprehensions that his majesty had not long to live. The Archbishop of Canterbury, who was in attendance, administered the sacrament to his majesty about five o'clock in the morning, which he received with great devotion. The lords of the privy council, with many of the nobility, attended in the adjoining apartments; to some of whom the dying monarch occasionally spoke, and affectionately took leave of them. After which, at eight o'clock in the morning, while sitting on the side of the bed in his night-gown, supported by Mr. Sewel, his page, he reclined a little backwards, and closing his eyes, immediately expired, in the fifty-second year of his age, and in the fourteenth of his reign.

Two days after his majesty's decease, his body was embalmed, having previously been opened to ascertain the cause of his death, and was laid in state in the Little Bedchamber, being attended night and day by his

servants, until Sunday evening, the 12th of April, when it was removed for interment.

The order for his majesty's funeral having been settled by the privy council, the nobility and others who were appointed to attend the solemnity, assembled in the Presence-chamber, and the adjoining apartments, and between nine and ten at night, the officers at arms, under the direction of the earl marshal of England, having arranged the order of procession, the whole company set out in mourning-coaches from Kensington Palace, through Hyde Park, St. James's Park, down Petty France, and Tothill Street, to the west door of the Abbey of Westminster; where they alighted, and proceeded in order along the nave and through the north aisle, leading to King Henry the Seventh's chapel.

The coffin, covered with a pall of velvet, whereon were eight escutcheons of the royal arms, was conveyed in an open chariot, covered with purple cloth, drawn by eight horses, which were caparisoned down to their feet with purple cloth, and carried through the abbey to the royal mausoleum by ten yeomen of the guard.

The procession, on entering the abbey, was met and attended by the dean and prebendaries, and the choir in their proper habits, with lighted tapers in their hands, who preceded the royal corpse, singing an anthem, until its arrival in the chapel, where it was deposited on tressels, and a canopy of purple velvet held over it by gentlemen of the privy chamber, until the burial service of the church of England was read by the dean. The chief mourner, Prince George of Denmark, was habited in a long cloak, with a star embroidered thereon, wearing a collar of the order; his train was borne by the vice-chamberlain; his two supporters being the Duke of Somerset, lord president of the council, and the Duke of Devon-

shire, lord president of the household, both habited like the chief mourner, who took their seats at the head of the coffin, and the rest of the nobility in the stalls on each side of the chapel. Service being ended, the royal corpse was deposited in the same vault which contained the remains of his departed consort.

Soon after the demise of King William, the Palace of Kensington was prepared for the residence of Queen Anne, and her royal consort George Prince of Denmark, who appear to have been as much attached to the spot as their royal predecessors: indeed, Kensington would be likely to excite an interest in the breasts of the queen and prince, in memory of their eldest son, the Duke of Gloucester, who received so much indulgence and kindness from King William and his aunt Queen Mary at the palace. It is known that the Princess Anne was regarded with coolness by their majesties; and although Prince George had forsaken his father-in-law, James II., to espouse the cause that placed William upon the throne, yet the king extended to him little more than constrained civilities. The queen had no children, but the Princess Anne had a numerous family, and to her the country looked with anxious desire for a successor to the crown. It, however, unfortunately happened, that all her children died in their infancy, excepting Prince William, Duke of Gloucester; in this royal youth, therefore, centred the nation's hope. The king was no less desirous that the crown should devolve to him: hence his majesty adopted him with the affection of a parent, and the queen, who was subservient in all things to the will of her royal consort, treated him with equal tenderness. That the young prince might be near their majesties, who resided so much at Kensington Palace, the Princess Anne procured Camden-House, immediately in the neighbourhood, which she occupied for five years; during

which period her son was educated in all the accomplishments that should fit him for the important station that he appeared destined to hold.

The prince, who excelled in many branches of scientific study, had a great predilection for the military art, which could not but be agreeable to the king, the greatest soldier of the age. To encourage this propensity, the prince was allowed to form a regiment, composed of the youth of his own age in the parish of Kensington, who were clothed in military uniform, were regularly paraded, and mounted guard at Camden-House.

The death of Queen Mary increased the attachment of the king to Prince William, who, perhaps, found a solace in the hope that the country would be governed by a prince whose education had been planned and superintended by himself. In February, 1695-6, his majesty caused him to be elected a knight companion of the most noble order of the garter; on the 24th July following, being his highness's birthday, he was installed at Windsor with great magnificence, Prince George his father, and other knights, in their full habits, being present at the ceremony. On this occasion his majesty, by warrant, was pleased to dispense with his highness taking the oath required by the statutes, in consequence of his tender age. By the sovereign's warrant, his majesty signified his pleasure to the registrar of the order, and to Garter king at arms, that they should enter his "dear nephew" by the name of William, son to the Princess Anne, by Prince George of Denmark, and instal him by that name, and to engrave it on his plate, which was to be affixed to his stall; and that they should cause the royal arms of England, with a label of three points, the middle label to be charged with the red cross of England; and in an escutcheon, the arms of Denmark.

This amiable youth had attained his eleventh year, when on his birthday,

Wednesday, July 24th, 1700, he was attacked with a fever, which terminated fatally on the following Tuesday, leaving his royal parents, his majesty, and all who were friends to a Protestant succession, inconsolable for his loss\*. As it affected the general sorrow, even at this distant period, it would be interesting to know what became of the juvenile regiment on the demise of their honoured colonel; Kensington would doubtless wear the face of sadness on the melancholy occasion.

Queen Mary made some additions to Kensington Gardens; and her sister, Queen Anne, inclosed thirty acres more, which were laid out and planted by London and Wise, her majesty's gardeners, who had held the same appointment under King William and Queen Mary. The formal style of planting introduced in England by Le Notre, "the architect of the groves" and grottos of Versailles," an artist, invited hither to improve our taste, under the auspices of King Charles II., was not sufficiently trim for the eye of King William. Hence the above gardeners were employed to accomplish what even the bold genius of Le Notre had not dared; namely, the transforming of evergreens into the shapes of birds, beasts, and monsters: slopes, labyrinths; trees trimmed into gigantic dumb-waiters; long alleys of alternate box and apple-trees, with obelisks peeping between every other tree. Such were Kensington Gardens in the reign of King William, and the thirty additional acres afforded the good Queen Anne the opportunity of extending these formalities. "To crown these impotent displays of false taste," says an elegant writer, "the sheers were applied to the lovely wildness of form with which nature has distinguished each various species of tree and shrub. The venerable oak, the romantic beech, the useful elm, even the aspiring circuit of the lime, the regular round of the chesnut, and the almost moulded

\* See an account of the Duke of Gloucester in *the History of Windsor Castle*, vol. i.

“ orange-tree, were corrected by such fantastic admirers of symmetry. The “ compass and square were of more use in plantations than the nurseryman. “ The measured walk, the quincunx, and the etoile, imposed their unsatisfying sameness on every royal and noble garden.” So pleased was her Majesty Queen Anne, “ who in trim gardens took her pleasure,” with this formal spot, that she frequently supped in the green-house, to the north of the palace, to feast her eyes at the same time with the surrounding scene.

Queen Anne held her court at Kensington Palace at the time that the negotiations were concluded for the Union between England and Scotland. The Duke of Hamilton had been appointed the representative of her majesty, and was sent into Scotland as lord high commissioner for settling the Union, by whose means this important and desirable object was in great measure brought to a happy determination ; for which national service he received the thanks of the real patriots of both countries, and was elected one of the sixteen peers to represent Scotland in the first united parliament. On his return from this mission, he waited upon her majesty at Kensington, who received him in the most gracious manner, conferred upon him additional titles, made him a peer of England, and settled upon him a pension of £3000 per annum. So great was the public joy, that his grace was met on the road by a numerous cavalcade of noblemen and gentlemen, and was followed by forty coaches, and four hundred horsemen, by whom he was conducted with every demonstration of heartfelt satisfaction and respect.

It was at Kensington that Queen Anne, in compliance with the wishes of the public, which favoured the Brunswick succession, held a chapter of the most noble order of the garter, on the 4th of April, 1706, and elected George, the Electoral Prince of Hanover, afterwards George II., then in Germany, a knight companion of the order ; to whom the habit and ensigns of the order

were sent by Lord Halifax and John Vanburgh, Esq., Clarencieux king at arms; the prince being invested by proxy at Windsor, on the 22d of the following December.

George Prince of Denmark, consort of Queen Anne, passed much of his time at this palace. He was beloved by the English, and is said not to have had a personal enemy, being a prince of a most amiable disposition. Her majesty and the prince had great affection for each other, and lived in a state of connubial happiness that afforded an excellent example to the court and the nation. The liberal allowance of £100,000 per annum, which had been granted his royal highness in the event of his surviving the queen, attached him to the interests of the Tories, to whose influence he owed the munificent grant.

Prince George had proved himself brave and remarkable for steady courage; he held high appointments, but led a domestic life, and wisely interfered but little in public affairs. He was attached to the pleasures of the table, and maintained a social board; the queen too was not averse from his love of domestic comfort. This deservedly esteemed prince died at Kensington Palace, October 28th, 1708. His titles were George Prince of Denmark, Duke of Cumberland, Lord High Admiral of Great Britain and Ireland, Generalissimo of all her Majesty's forces by sea and land, and Lord Warden of the Cinque Ports. His corpse was conveyed from Kensington to the painted chamber, Westminster, where it lay in state until the 13th of November, when it was privately interred in the vault of King Charles II. in Henry the Seventh's Chapel.

The prince dying intestate, an inventory of his personal effects was ordered to be made by the queen, which amounted to £37,923. 5s. The lease of his house at Greenwich, £2,800; his jewels, £9,581. 10s.; his arms, £290; and

his medals and coins, £270. 3s. 6d. The original property of the prince, when he married the Princess Anne, was about £10,000 per annum, which was mortgaged by the recommendation of King William, but which, unfortunately for the too easy prince, was never redeemed.

Queen Anne survived the prince, for whose memory she showed becoming sorrow, nearly six years. On the 9th of July, 1714, her majesty went to the Parliament House for the last time, and prorogued the parliament. Her constitution had been gradually declining for some years, until anxiety completed the ruin of her health.

The dissensions in the cabinet had grown to such a height, that her ministers appeared to meet in council only to oppose each other. Her majesty had experienced several attacks of the gout; and the confusion of the council so entirely depressed her spirits, that she became lethargic. She retired to her favourite residence at Kensington, where every assistance that medical skill could devise was administered, but in vain, when the physicians declared that they despaired of her recovery.

This declaration was made to the privy council, which immediately assembled, to deliberate on the best measures to be taken at this emergency, as there was a party in the ministry who wished the succession to fall upon the reputed son of James II. The council first assembled at Whitehall, and subsequently at Kensington, where the queen was near her last moments. In the midst of their deliberations, the Duke (known by the appellation of *the proud duke*) of Somerset, who was friendly to the Brunswick line, and had consequently been superseded by the administration, accompanied by the Duke of Argyll, indignant at the measures then agitating, forced himself into the council-chamber, disconcerted the measures of the Tory party, and was

principally instrumental in bringing over King George I., by whom he was restored to all his employments.

Owing to this bold measure, the administration of the government devolved on the following seven personages, until the arrival of his majesty :—

The Archbishop of Canterbury, (Dr. Thomas Tennison);

The Lord High Chancellor, (Simon Lord Harcourt);

The Lord President of the Council, (John Sheffield, Duke of Buckingham);

The Lord High Treasurer, (Charles Talbot, Duke of Shrewsbury);

The Lord Privy Seal, (William Legg, Earl of Dartmouth);

The First Lord of the Admiralty, (Thomas Wentworth, Earl of Strafford);

The Lord Chief Justice of the Court of King's Bench, (Sir Thomas Parker).

During the tumultuous deliberations of the council, Queen Anne, having dozed in lethargic insensibility for thirty-six hours, departed this life the 1st of August, 1714, about seven o'clock in the morning, in the fiftieth year of her age, and thirteenth of her reign.

The royal corpse lay in state at Kensington, until the 24th of the same month, when it was removed, under a canopy of purple velvet, preceded by a great number of her household, the judges, privy counsellors, the lords spiritual and temporal, and the great officers of state. The pall was supported by six dukes; her Grace the Duchess of Ormond was chief mourner, supported by the Dukes of Somerset and Richmond. Her train was borne by two duchesses, assisted by the vice-chamberlain, and followed by two other duchesses at the head of fourteen countesses as assistants, all in long veils of black crape. After these followed the ladies of the bedchamber and the maids of honour in similar veils; and the women of the bedchamber, with the gentlemen pensioners, closed the procession. They were received in

Westminster Abbey by the dean, prebends, and choir, who joining the procession, singing an anthem, conveyed the royal corpse to Henry the Seventh's Chapel, where it was interred in the same vault with her royal consort, George Prince of Denmark.

Queen Anne, who was deservedly the idol of her subjects, had the felicity to see her armies and her fleets triumphant; she was eminently pious, and zealously supported the Protestant religion; she was merciful, a patroness of learning, and an encourager of the arts.

Among other artists who were employed by the queen, and whose works decorated her own apartments at Kensington, was Boit, a celebrated painter in enamel, who received a commission to paint a large enamel of the Queen, Prince George, the principal officers and ladies of the court, with Victory introducing the Duke of Marlborough and Prince Eugene; France and Bavaria prostrate; standards, arms, trophies, &c.: the size of the plate to be from twenty-two to twenty-four inches high, by sixteen to eighteen inches wide. Laguerre painted the design for this piece in oil. Prince George, who patronized the enamel, procured the painter £1,700 in advance for preparations for the work. It appears Boit encountered almost insurmountable difficulties in laying so large a ground, which operation alone cost him nearly £800. The prince, who frequently visited the furnace during these experiments, unfortunately for the painter, died. This circumstance, with the change of politics in 1712, induced her majesty to order both their Graces of Marlborough to be left out of the composition, and Peace and Ormond to be introduced, instead of Victory and Churchill. This mark of disrespect to the great general was resented by the noble-minded and candid Prince Eugene, his friend and companion in victory, who refused to sit for his picture. These impediments, increased by the death of the queen, put an end to the project.

An enamel of her Majesty and Prince George of Denmark was finished by this artist, in small whole-length, in 1706, and was in the queen's apartment at Kensington. Her majesty was represented sitting in her robes of state, holding her sceptre in her right hand, with her crown and globe lying on a cushion; his royal highness standing by at full length.

On the Union of England and Scotland, her majesty commanded Louis Laguerre to prepare a series of allegorical paintings to commemorate that event, which were to have been wrought in tapestry. In the design were introduced portraits of her majesty and her principal ministers. These, had her majesty lived and seen completed, would probably have decorated the walls of one of her apartments of Kensington.

His Majesty George I. became the next possessor of Kensington Palace, and who attaining the throne of England at an advanced age, was not likely to feel disposed to promote the embellishment of a country for which he had no great partiality, and with which he had few opportunities of becoming acquainted. His not speaking the language of the nation was a constant impediment to his acquiring a knowledge of the customs, manners, and habits, of his new subjects, although had his majesty been better known, he must have grown the delight of his people, possessing as he did "all that plain, good-humoured simplicity, and social integrity, which peculiarly distinguishes the honest, English private gentleman." It was justly observed, that this worthy prince was more content with, and partial to, what he found established, than desirous of any changes in the shape of improvement by the introduction of foreign ornament. Hence the arts found but little encouragement in this reign.

Kensington however experienced some material alterations and improvements under the direction of King George; and among others, Kent was

employed there by his majesty, for whom he built the Cupola Room, an apartment which, although imposing in effect from its picturesque style and ponderous decorations, is yet a monument of the bad taste of that age, wherein the usual order of ornament is inverted; for, instead of meeting with marble statues in niches with golden ornaments, we find marble niches containing golden statues, and golden busts, on marble consoles surrounded by marble frames.

The great staircase too is said to have been constructed by Kent for his majesty, at whose desire the subjects which ornament the walls and ceilings of the same, were painted by this artist. It appears that the figures in the groups that fill the gallery, which forms part of the design, were introduced by the particular command of his majesty, as they are composed of well known persons then belonging to the court.

It is remarkable that Kent was employed both as an architect and painter by this king in the palace, and not consulted in planting and ornamenting the grounds, when it was known and acknowledged that his skill in landscape gardening left him without a rival: indeed the honour of having been the father of modern gardening is attributed to him.

As an historical painter, he was below mediocrity; his ornaments and devices, however, were designed with picturesque feeling, in no bad taste, and painted in a bold style. Those decorations which were painted in relief, and heightened with gold, were often judiciously introduced, and corresponded with the heavy character of his architecture, and indeed with the general style of that period, which aimed at an appearance of splendour at a small expense: as an architect, some of his works deserve praise, for he subsequently assisted in restoring that sublime art, under the auspices of a patron of superior taste, the enlightened Lord Burlington;

but as a landscape gardener he was truly an original, being "the inventor of an art that realizes painting, and improves nature; Mahomet imagined an Elysium, Kent created many."

The peculiar talent of this artist, however, did not remain unnoticed by the intelligent Queen Caroline, wife of George II.; for when the Palace of Kensington devolved to his majesty, the queen added three hundred acres to the grounds, which were taken out of Hyde Park and enclosed, by which enlargement the whole formed a circuit of nearly three miles and a half. These additions were planted by Bridgman, her majesty's gardener; but Kent\* was also consulted, where it seems his picturesque fancy betrayed him into some experiments that had nothing to recommend them but their novelty; for he planted dead trees with their moss grown trunks and decayed branches, conceiving a garden, like a pictorial composition upon canvass, would delight the more from being varied with such oppositions of form and colour as the painter introduces in his selections, in close imitation of the unadorned scenery of nature. But these experiments were justly regarded as absurdities, and ridicule taught him to feel that the good sense of mankind would not tolerate the freaks even of acknowledged genius.

By the favour of this munificent queen, he was appointed architect, master carpenter, keeper of the pictures, and principal painter to the crown, the whole, including a salary of one hundred pounds a year for his works at Kensington, amounted to an annual income of six hundred pounds, independent of what he obtained by private patronage.

\* Kent, among other works, designed the grounds at Carlton House, for His Royal Highness the late Frederick Prince of Wales; Rousham, Claremont, and Esher: he was also consulted in the disposition of the grounds at Holkham, Wanstead, and other principal seats.

Their Majesties George II. and Queen Caroline were particularly attached to Kensington, the gardens of which were rendered delightful by the expense and care that had been bestowed upon them, principally by the queen, who generally resided there with the royal family in the absence of the king, when his affairs led him to the continent.

The gardens at this time were particularly interesting, as every year added new beauties, by the increasing plantations, then in a state of vigorous growth. Brown, known by the appellation of capability Brown, was also employed in the improvements of this delightful spot.

The superb green-house, which was originally designed for an assembly room, and remarkable for its exquisite brick-work, was then filled with orange and lemon trees, and other fragrant exotics, which being preserved with great care, gave an additional charm to the place. Her majesty having received a present from the Doge of Genoa of a great number of beautiful land tortoises, these harmless animals were distributed about the grounds, the groves of which were inhabited by numerous families of squirrels.

Amidst this delightful scenery, the queen, with the princes and princesses, were commonly found in the peaceful enjoyment of domestic retirement. Her majesty made it a rule to hold a public court at Kensington Palace every Sunday after divine service, during his majesty's absence in his Germanic dominions; and from this place her majesty, attended by the royal children, often of a summer's evening took their diversion in the royal barge upon the Thames; Mr. Hill, the king's barge-master, being ordered to wait daily at Kensington for her majesty's commands.

The mount at the south-east extremity of the gardens was raised by Queen Caroline, and planted with evergreens; on the summit of which a small temple was erected, that turned round, to afford shelter from the

wind. This mount was subsequently raised eighteen feet by the queen's direction, which then commanded a fine view of the Thames, and the circumjacent country.

From Kensington the king usually departed for Hanover; and in the year 1733, the queen and royal family there waited several days in the most distressing state of apprehension for tidings of his majesty, who was reported to have encountered a dreadful storm on his passage to Helvoetsluys; when at length her anxiety was relieved by the arrival of Mr. Howburge the messenger, who brought the joyful information of his majesty's safe landing at that port. The queen presented the bearer of the despatches with a purse of sixty guineas. On this occasion her majesty received at Kensington the sincere congratulations of the nobility, the gentry, and the public bodies.

In the month of August in this year, Kensington Palace was ordered to be fitted up with all possible expedition for the reception of the royal family, to prepare for the marriage of the Princess Royal, with his Serene Highness the Prince of Orange. The palace was then transferred to the uses of the prince and his establishment, who took immediate possession. The marriage was to have taken place in the palace in September, and the chapel was newly furnished for the occasion, but it was deferred in consequence of the severe indisposition of the prince, who remained there until his recovery in the winter, and the nuptial ceremonies were subsequently solemnized at the Palace of St. James.

His Majesty George II. had no more knowledge of the merits of architecture, sculpture, and painting, than his royal predecessor; nor did he appear at all more disposed to encourage the enlightened possessors of these noble arts; although great improvements were made in every depart-

ment of art and science, and in almost all the various branches of human knowledge, within the memorable period of his long reign—a period in which the genius and public spirit of the people raised a monument to their own glory, unaided by any other support than that which arose out of a pure feeling of national pride, and the noble resolution to exalt themselves to an intellectual rivalry with the most celebrated nations of the world. Most of the objects of this patriotic emulation, however vain the attempt appeared to foreign eyes, the subjects of George II. failed not to accomplish; and what they left undone, the succeeding generation, under the auspices of a more enlightened sovereign, has had the felicity to complete.

Queen Caroline was not, however, indifferent to the merits of her subjects; she courted the society of men of intellect, and encouraged the arts and sciences to the fullest extent of her limited means. A pattern to the people as a wife and a mother, never neglecting the domestic duties of the mistress of a large family, she yet found leisure to improve her mind, and to cultivate the personal acquaintance of wise and good men. Such were her intellectual endowments, that learned controversies were submitted to her arbitration, and she was the patroness and friend of the most distinguished literati of Europe. Whilst princess of Wales, she shed her kind influence upon men of genius; and among others who shared her personal regard, was Sir Isaac Newton, with whom she delighted to converse, and used to say of that great philosopher, that in him she found in every difficulty that full satisfaction which she had in vain sought elsewhere: her royal highness frequently declared in public, that she considered herself happy in having come into the world in an age which afforded her the opportunity of becoming acquainted with a man of so sublime a genius.

Her death happening so many years before that of the king, was truly a national loss; had she lived, his majesty might have been induced to have

afforded some countenance to men of distinguished talent, as the queen's influence over her royal consort was daily increasing, his majesty esteeming her, both in virtue and intellect, far above any of her sex.

Kensington Palace was enriched by her taste, almost as much as the grounds were enlarged and improved by her liberality. The collection of pictures was considerably augmented at her expense; for justly lamenting the dispersion of the royal galleries by the parliament after the death of Charles I. her majesty sought every means of re-collecting the pictures: hence we find several that formerly belonged to that unfortunate prince, and which decorated the walls of his various palaces, gathered together in the queen's apartments at Kensington, particularly many which the king purchased that were in his Mantua gallery.

Her majesty also brought together a number of valuable portraits, among which were many beautiful miniatures and enamels of distinguished persons. She was particularly fond of collecting these works of art, which associate so agreeably with biography, and had meditated a national gallery of portraits and busts of illustrious men.

Rysbrach executed for her majesty several marble busts; among others, those of Newton, Locke, Boyle, Wollaston, and Clarke, which formed part of the decorations of the hermitage at Richmond. Roubilliac also, by her order, made two fine marble busts of the king and herself, which are placed over the chimney-pieces in the spacious library in the Green Park, built by her majesty, and which was the last place she visited, being there seized with that fatal illness that so soon terminated her life.

Among the most interesting graphic works at Kensington, was a collection of drawings of heads by Hans Holbein, the choicest of which were framed, and hung in her majesty's closet. These treasures, being the original studies which Holbein made from the life, were discovered by Queen Caroline in a

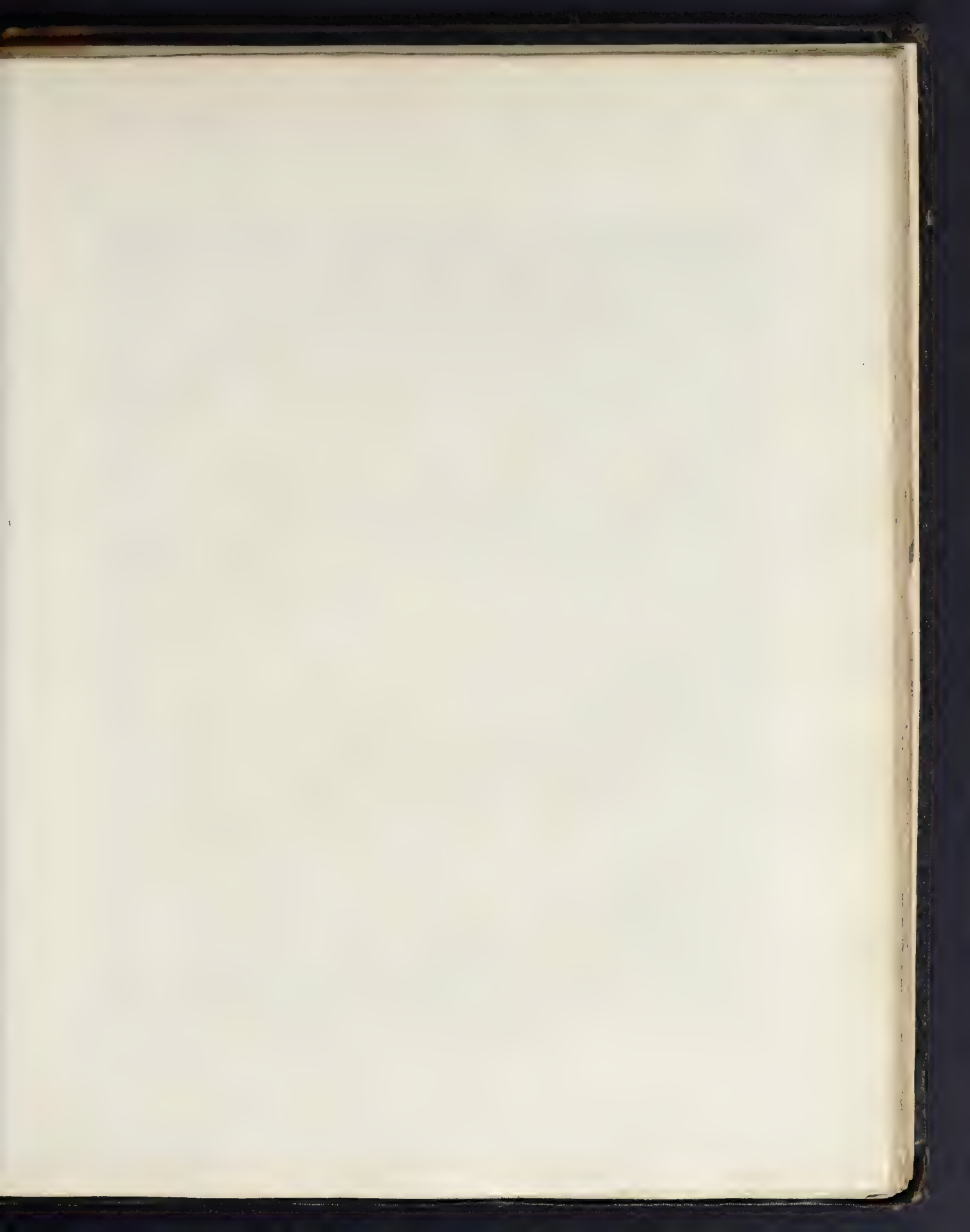
bureau in one of the apartments of this palace soon after she became queen. But for her love of *vertu*, and her industrious research after curiosities in art, of which so many have been buried in obscurity, from age to age, in the multifarious departments of the royal depositories, these might have remained until some evil moment should have exposed them to the inspection of ignorance or apathy, which might have consigned them to destruction. These drawings were resemblances of the principal personages of the court, or of the age, of Henry VIII. It was never discovered by whom they were deposited in the bureau, although it is known that they belonged to King Charles I. who exchanged them with the Earl of Pembroke for a picture of St. George painted by Raphael, which is in the gallery at the Louvre. This nobleman gave them to the Earl of Arundel, and at the dispersion of his collection, it is supposed by Lord Orford, that they might have been purchased by or for the king. Including a few duplicates, the number of these studies amounts to eighty-nine, some of which are so admirable, that they are in certain respects considered even more interesting than the finished pictures by this esteemed master; as they are executed with that happy freedom which characterizes the first rudiments of a countenance sketched from the life, and which, even with the most accomplished artist, is often rendered the less like the more elaborately it is finished. These studies are drawn on a tinted paper, nearly of a flesh colour, having the shadows tenderly intimated with chalk. There is infinite truth of expression and correctness of drawing in many of the heads, and they are entirely divested of manner: hence they may be considered as a standard for simplicity and purity of style.

They were first placed by her majesty in the collection at Richmond, but were afterwards removed to Kensington. Of late years they have been preserved in his Majesty's library at Buckingham-House.

By a note to the account of the life of the author of these drawings, it appears that, after the death of Holbein, they had been taken to France and there sold; and that Mons. de Liencourt, ambassador from the French court, procured them, and gave them to King Charles I. This gentleman knowing the English sovereign's love for the fine arts, presented to him at various times several valuable specimens of the old masters. From the same authority, it seems that, in an old inventory belonging to the Lumley family, mention was made of such a book, stating that it had belonged to Edward VI. and that the names of those whom they represented were written on them by Sir John Cheke. Most of the drawings are inscribed with names in an old court hand; and the probability of their having been written by a minister of the court, who must have known the persons represented, renders them of great additional value.

His Majesty George II. continued the improvements that the queen had planned in the gardens at Kensington, and made the palace that had been the scene of her death, his principal residence during his long widowhood of twenty-three years, the period which he survived her majesty. In this favourite summer residence he lived in a tranquil state of retirement, in the enjoyment of the society of his daughters, and in social intercourse with some of the noblemen of his court.

It was here that his majesty first received the alarming news of the landing of the son of the Pretender, and the rising of the invader's adherents in the north. He, however, was consoled by the general expressions of affection to his person at this momentous period, being waited upon at Kensington by the lord mayor, aldermen, and common council, the nobility and others, with becoming addresses; which were grateful offerings, affording him a knowledge of the generous sentiments of the British people, ever ready to devote their lives and fortunes to a sovereign who had governed them with justice and mercy.





The state apartments in Kensington Palace have remained unoccupied since the death of George II. which event happened there early in the morning of the 25th of October, 1760, in the seventy-seventh year of his age, and the thirty-fourth of his reign.

His majesty's death was sudden and unexpected, as he rose at his usual early hour, drank his chocolate, and inquired of his page the direction of the wind, appearing anxious for the arrival of foreign mails; and finding that the weather was serene, intimated his intention of walking in the gardens. The page having left his majesty alone, was in a few minutes alarmed at a sudden noise in his apartment; when, with several attendants, he entered the royal chamber, and found his majesty extended upon the floor, having fallen in a fit. They immediately raised him upon the bed, when the dying monarch, in a faint voice, desired that Amelia might be called; but before the princess, who was in the palace, could reach his apartment, his majesty expired.

#### GREAT STAIRCASE.

The principal entrance to Kensington Palace is at the west side of the building, where a long unornamented corridor leads to the great staircase, the sides of which are painted in imitation of a gallery behind a colonnade, crowded with figures, supposed to be spectators of the company on court days. This assemblage has a grotesque appearance, being a medley of characters well known in the reign of George I.; among whom are a Quaker and an old man in spectacles, whose portraits are not now recognised, although we may infer that they were remarkable in their day. The young man in a Polish dress represents Mr. Ulric, a page of his majesty's, and admired by the court for the elegance and beauty of his person; and the youth standing without the balcony is the

page of Lady Suffolk, one of the favourites of his Majesty George II. This figure was consequently introduced by the painter as an after-thought.

Two other servants of his Majesty George I. appear in these groups, both natives of Turkey, and in the costume of their country: they were named Mahomet and Mustapha, and were taken prisoners by the Imperialists in Hungary. At the raising of the siege of Vienna in 1685, his majesty, then Electoral Prince of Hanover, was wounded; he was attended by these Turks, who had been retained in his service, and it is said that they saved the prince's life. Mahomet became a Christian, and received the baptismal names of Lewis-Maximilian; the first from his honoured master, and the last from Prince Maximilian, who were his sponsors. On the accession of the prince to the English throne, his Majesty George I. brought these faithful servants to England in his suite. Mahomet appears to have been the favourite domestic, and was usually styled *valet de chambre* to his majesty, although they were both ostensibly considered as pages of the back stairs. They were suspected of having acquired considerable wealth from persons who purchased their influence to obtain places about the court, as they were allowed the honour to share in the confidence of the new sovereign. But perhaps this was an unworthy suspicion, as all the foreigners in his majesty's service were equally supposed to enrich themselves by the same means; which, admitting it to be the fact, was at least as discreditable to the purchaser as the procurer. Mahomet, however he might have obtained it, made a most noble and benevolent use of his wealth; for among other acts of his beneficence and charity, of which there are numberless records, he released from prison above three hundred poor debtors, by paying their obdurate creditors. It is related of this worthy favourite, that he never once, even in the most distant way, solicited the king for any favour for himself. He left a family by a

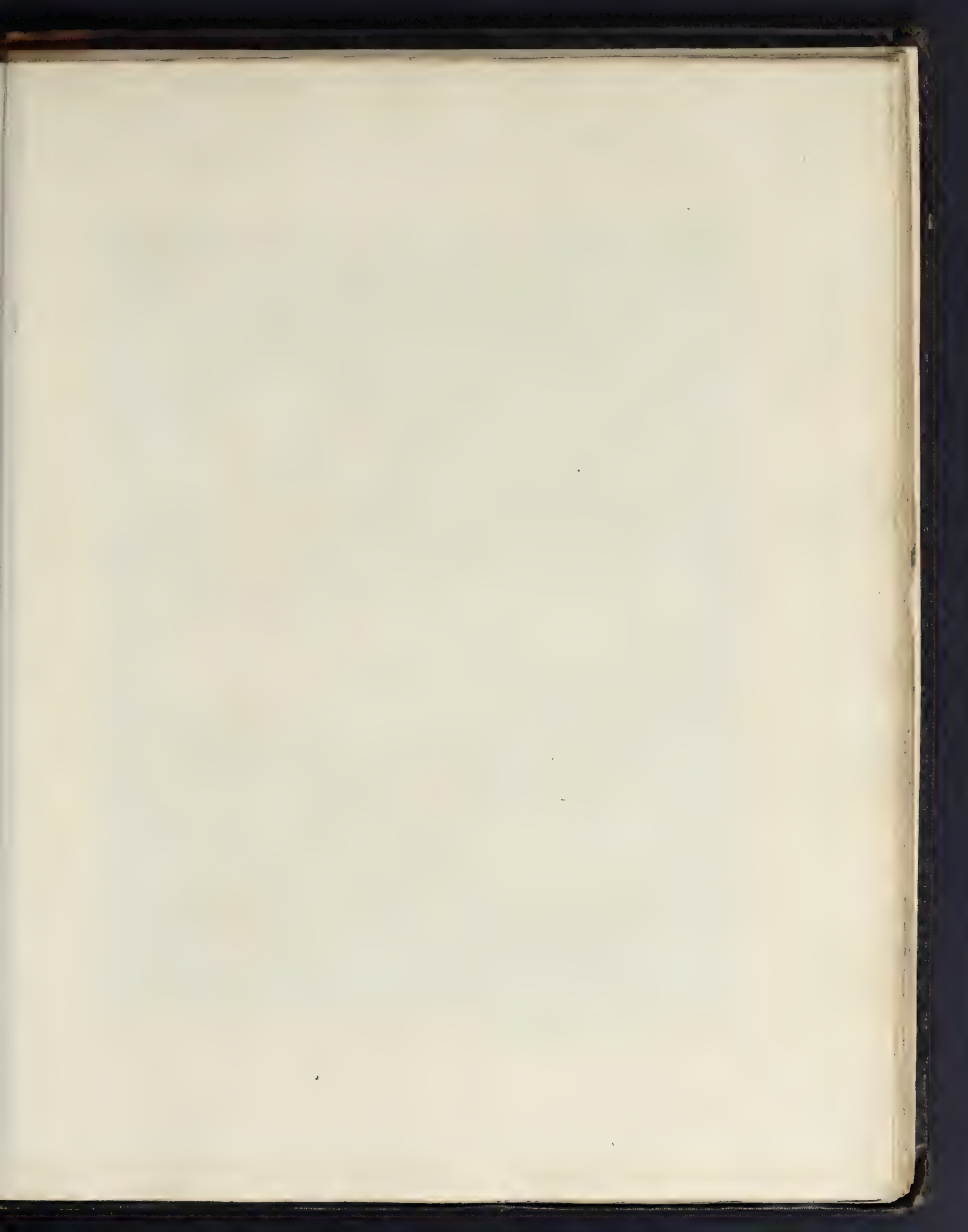
Hanoverian lady, who survived him, and for whom and his children he made a provision. He and his colleague continued to wear the Turkish dress. Mahomet died of a dropsy in the year 1726. Mustapha, after the death of his Majesty George I. was taken into the service of George II. and is supposed to have died at Hanover.

Another portrait in this composition is that of Peter the Wild Boy, who was found in the woods of Hamelin, near Hanover, in 1725: when first discovered, he was walking upon his hands and feet, climbing trees with the agility of a squirrel, and feeding upon grass and moss of trees, and was supposed to be about thirteen years of age. He was presented to his Majesty George I. then at Hanover, when at dinner, who made him taste the different dishes at table; and to accustom him to human diet, ordered that he should be fed on whatever provisions he should best like. He shortly after escaped into the same wood, and was again caught; when he was sent over to England, in April 1726, and once more brought before his majesty and many of the nobility. He could not speak, and appeared scarcely to have any idea of things, but was pleased with the ticking of a watch, the splendid dresses of the king and princess, and endeavoured to put on his own hand a glove that was given to him by her royal highness. He was dressed in gaudy habiliments, but at first disliked their confinement, and much difficulty was found in making him lie on a bed: he, however, soon walked upright, and often sat quietly for his picture. He was at first entrusted to the care of the philosophical Dr. Arbuthnot, who had him baptized Peter: but notwithstanding all the doctor's pains, he was unable to bring him to the use of speech, or to the pronunciation of words. Various interesting accounts have been written of this wild youth: one by Lord Monboddo, who never supposed him to have been an idiot, but that his organs of speech had become too rigid to admit of cultivation; another is in Swift's works, in a satirical piece, which

having been attributed to Dr. Arbuthnot, is supposed to be nearer truth than would at first appear; and a third in a letter from Mr. Burgess, now the pious and learned Bishop of St. David's, which described his manners and ways of life with interesting fidelity. He resisted all instruction, and existed on a pension allowed in succession by the three sovereigns in whose reigns he lived. He resided latterly at a farmer's near Berkhamstead in Hertfordshire, till February 1785, where he died, at the supposed age of nearly ninety years.

The ceiling of the staircase represents four semicircular apertures, with galleries supporting a dome; in three of which are musicians playing on various instruments, and spectators looking down upon the company; and in the fourth the painter has introduced his own portrait, holding a palette and pencils, with two of his pupils who assisted him in the decorations of the walls, and a female of a very pleasing countenance, which is supposed to be a resemblance of an actress with whom he lived in the habits of peculiar friendship, and to whom he left part of his fortune.

On entering the hall, the area is divided by an arcade in the Palladian style of architecture, which supports the connecting gallery that leads to the principal state apartments. Under the first arch commences a spacious flight of black marble steps, with two landings in its ascent, paved with alternate squares of black and white marble; the balustrades are of wrought iron, in a florid style of ornament, covered with a broad mahogany hand-rail. The opposite side of the steps has dwarf wainscoting, with richly carved and moulded paneling; and level with the upper landing is a large Vitruvian scroll, the spandrel formed by this being painted with spirited representations, in chiaro-oscuro, of sea-horses, armorial trophies, and other devices, designed in a good taste, and very superior to the groups of figures. The two sides of the staircase opposite the windows and gallery have painted columns of the Scamozzian Ionic order, supporting a





corresponding entablature, with a frieze embellished with unicorns' heads, masks of lions, and festoons of foliage, divided by *fleurs de lis*, richly heightened with gold. The gallery is bordered by the same iron railing, and is paved with black and white marble, and leads to the

#### PRESENCE-CHAMBER:

An apartment that has nothing to recommend it in an architectural point of view, being plain, without any of those heavy ornaments that usually characterize the state rooms of the old palaces. The ceiling, however, is worthy of remark, being painted by Kent, in a similar style of decoration to some of the chambers of Herculaneum and Pompeii. The discovery of these ancient towns in the beginning of the last century, excited the curiosity of the enlightened of every country in Europe; and the desire to become acquainted with the character of the structure and ornaments of their public and private buildings, induced many artists to travel to Italy, in search of plans and designs of all they could collect in these places that appeared capable of adaptation in modern buildings. Kent, the first who endeavoured to restore architecture to its ancient style of simplicity and beauty, sought every occasion to adopt what he could with propriety in the classic taste. The ceiling of this room is one instance of his desire to introduce antique ornaments, instead of his own historical compositions, which, considering the exuberance of his fancy, and the fame he had acquired among people who had the power to patronise his pencil, and whose ignorance of the arts led them to bow to his dictates in matters of taste, is a proof of his liberal zeal for the interests of his profession, in thus endeavouring to correct the false notions of art that so generally prevailed.

It is scarcely credible, that the period of two succeeding reigns should have wrought so vast a change as that which has been effected in this country in all

the concerns of art. No nation that had long owned a state of civil liberty and civilization, could have been more completely ignorant in these pursuits, which raise man so highly above the brute, than England at the beginning of the eighteenth century. Religious and political factions, civil war and revolutions, had destroyed those germs of elegant feeling which had been planted in the public mind in the former age; and it is almost beyond belief, that England, which a century before found herself rapidly improving in every elegant pursuit that humanizes a people, and which had cherished men of talent of all nations, should have found herself reduced, in the reign of George I. almost to a state of total ignorance in such matters: yet it is plain, that the religious and political factions, civil war and revolutions which had intervened, had not entirely destroyed the feeling which had once been excited in the country; for although taste appeared to be nearly extinguished, yet there was left some disposition to be taught; and had able professors been found, that dull age would soon have been illumined by the torch of genius. Kent was then the only oracle; and such was his reputation, that he was applied to by all who were emulous for distinction by an ostentatious display of their consequence or wealth. He not only projected alterations in their mansions, and metamorphosed their pleasure-grounds and gardens, but he changed the fashion of their chairs and tables, and gave new designs for picture and glass frames, and other furniture; he new-modelled their plate, and even ladies of rank consulted his tasteful fancy for the design of their court dresses. It is not surprising that this phrenzy of fashion in his favour should have made him vainly capricious, and sometimes absurd; for he that is persuaded to attempt all things, must be more than mortal to fail in none. One lady he sent to court in a petticoat decorated with the five orders of architecture; another, a living bronze in a copper-coloured satin, ornamented with glittering gold.

In such an age, it is not likely that the additions to our palaces should have been of a character to excite the admiration of the present race. Kent's alterations at Kensington were addressed to those who could not appreciate his merit, even when he happened to be right; for he was regulated by no fixed principles, and, like Sir John Vanbrugh, deviated too often from the established rules of composition, to indulge in the vague pursuit of novelty. But the cube-room and the painted staircase are not the only absurdities of this national structure; the great piles of brick in the detached buildings behind the palace must be regarded as an entire outrage to all notions of architecture, ancient or modern.

Whatever may be wanting in the style of internal structure of this palace, although some of the state apartments are spacious and grand, yet the effect of the rooms is generally pleasing, from the profusion of pictures with which they are hung. These elegant works of art convey so powerful a charm, that the plainest hall or chamber that exhibits them on its walls, creates an interest that almost compensates the absence of every other ornament.

The chimney-piece of this room has some carved decorations from the hand of Grinling Gibbons, within which is a painting of *The Roman Charity*, by Adrian Hanneman. This composition is so similar to the many that have been painted, that it goes to prove the difficulty of throwing any new light upon so hackneyed a subject, as well as the want of judgment in such a selection, when history abounds with so many fine passages appropriate for the artist's personification: this indeed is one of those pathetic stories that belong to poetry, which may be allowed to describe in the most tender language the filial piety of the Roman female, but which, represented in painting or in sculpture, can only excite disgust. As a specimen of the imitative art, however, it has sufficient merit, being unaffected in design, and sober in colour.

*The Last Supper*, painted by Giacopo Palma the younger.

*Portrait of a Female*, painted on panel. *Portrait of a Female*, a companion picture.

Over the door is a cartoon, in chiaro-oscuro, representing a *Cupid*, with a bandeau over his eyes, holding a torch, and bestriding a globe.

*Portrait of JOHN SCHOREL*, painted by himself. This artist was the disciple of John de Mabuse, and the master of Sir Antonio More. The head is painted in a style that shews he was not unworthy of the school in which he studied: he was a man of accomplishments, being a poet, a musician, and an orator.

*Portrait of SPINOLA*, painted in a good style, with sufficient breadth of effect, and in a natural tone of colour. This celebrated general was born in 1569, and commanded part of the Spanish army against the famous Prince Maurice in the Low Countries. He took the town of Rochelle in 1627, and was recalled by the court of Spain. He subsequently served in Italy, and took Casal and many other places. His military reputation may be estimated by the testimony of his great and formidable antagonist, Prince Maurice, who, on being asked who was the first captain of the age, replied, "Spinola is the second." This picture is erroneously ascribed to William Kay, who died the year before Spinola was born.

*Martyrdom of St. Sebastian*, painted by Lucas van Leyden, a curious specimen of the early state of oil-painting. The character of this picture is more dry and less graceful than the works of Albert Durer, with whom he was not only contemporary, but lived with him in terms of friendly intimacy. The compositions of this *patriarch* of the Dutch school, however, were usually reckoned superior to those of Albert Durer: hence it must be matter of regret, as well as surprise, that his countrymen should have made no successful effort during so many ages to render themselves worthy so eminent a prototype.

*Joseph interpreting Pharaoh's Dream*, painted by Lucas van Leyden; companion to the above, and similar in style, composition, and execution: they are painted on panel, and, according to the custom of the early schools of Germany and Flanders, certain parts are represented by the introduction of gold. Van Leyden was born in 1494, and died in 1533.

*Two Children, Daughters of PHILIP II. of Spain*, painted by Sir Antonio More. They are represented in rich attire, wearing ornamented stomachers and farthingales of splendid brocade, and may be regarded as faithful records of the costume of that age; as well as interesting portraits, being painted with great attention to nature, soberly coloured, and finished in a firm and masterly manner.

*Head of a Man in a large hat*, painted by Francis Hals; perhaps a portrait of some lively companion, as he is depicted with a countenance convulsed with laughter, happily characteristic of risible expression. These subjects Hals painted *con amore*, being himself a humourist, and fond of convivial associates, living much in taverns.

Vandyke thought so highly of the talent of this painter, that, before he would leave his native country for England, he went to Haerlem, expressly to pay him a visit. On his arrival Hals, as usual, was at the tavern; Vandyke requested he might be sent for. The painter attended his summons, and instantly commenced the portrait of the stranger, who urged despatch, having but two hours to spare, being on his travels. Hals accomplished the commission within the time, and submitted the work to his employer, who expressed his satisfaction, adding coldly, that his art appeared so easy, that he thought he could do the like. By consent, he took the painter's seat, whom he placed in the *sitter's* throne, and with equal despatch painted his likeness. The astonished Hals, on looking at this unexpected performance, exclaimed, "You must be either Vandyke or the devil!"

*Head of the SAVIOUR*; an oval, the size of life.

*Head of the Virgin Mary*; companion, and painted by the same hand.

*Portrait of a Female, nearly naked*, painted by Giacopo Palma, commonly called Old Palma.

*CHRIST reproving the Scribes concerning the tribute-money.*

*The Marriage of St. Catherine*; a copy of the well-known picture by Corregio. This is an old copy, possessing much of the character and expression of the original.

*Portrait of a Boy*, represented in a ruff.

*Two Flower-Pieces*, painted by Withoos.

*Portrait of an old Man*; a most interesting head, painted in an excellent style, and full of expression: both model and painter unknown. It is a subject of regret, at least with antiquaries and men of research, that portrait-painters have almost uniformly neglected to inscribe their pictures with the names of the persons represented, thereby most irrationally defeating the end generally proposed; namely, the transmitting to posterity the resemblance of those whose actions or talents are worthy of record.

*Battle of Pavia.* At this memorable battle, wherein the Constable de Bourbon having joined Lannoy, Viceroy of Naples, and Pescara, they attacked the French army then before Pavia, utterly defeated it, and took the French king, Francis I. prisoner. The Emperor Charles V. conveyed him to Madrid, under the hope of exacting an exorbitant sum for his ransom. The king rejected the demand with disdain, and falling sick with anxiety and disappointment, would have died but for the affectionate attentions of his sister, who followed him to the place of his captivity, and ministered to his wants. Francis, fearing that he might be induced to submit to terms of peace injurious to his country, sent home a resignation of his crown.

This interesting composition may justly be esteemed among the greatest historical curiosities of that period, as it describes most faithfully the manner of battalia, when the long pike, muskets with match-locks, and other unwieldy small arms, were in use. It is not known by whom it was painted.

A large cartoon, representing the story of *Bacchus and Ariadne*, painted in destemper by Carlo Cignani, in chiaro-oscuro. The composition is classical and well drawn, and it is in good preservation. Cignani, a distinguished artist of the Lombard school, was the founder of the Clementine Academy of Bologna. His most celebrated work is the cupola in the church of La Madonna del Fuoco at Forli, which occupied him nearly twenty years. Such was the attachment of the pupils and members of the academy which he founded, that they followed him to Forli, and remained there until he had completed that great work. He died in 1719, aged ninety-one.

*A female Saint bearing a cross; small whole-length.*

*Marriage of Joseph and Mary.*

*St. Peter in Prison*, painted by Steenwyck; a subject often repeated by this artist, although he varied the architecture and the grouping of the figures. The design of his chambers is highly picturesque, and the intricacy of his vaults, as dimly seen through the vapour that half obscures the distant lamps, produces a romantic effect. In this scene the dungeons are rendered still more gloomy by the brilliant light emanating from the angel, who is in the act of awaking the apostle.

James II. possessed ten of his principal works. This picture, and another at Kensington of the same subject, belonged to Charles I. who purchased them of Steenwyck, and they hung in the king's chair-room in the privy gallery at Whitehall.

*Jupiter and Io*; a picture representing most curiously the whole story of the metamorphosis of Io and Argus, having the same persons of this drama, as

related by Ovid, several times repeated. Jupiter is seen in heaven with Juno, and on earth with Io; Juno is also on earth, plucking eyes from the peacock's tail for Argus; and Argus is at the same time guarding Io, with his face and body covered with his hundred eyes: Mercury is descending from Jupiter on his mission, and is also piping Argus to sleep. This incongruous piece, however, possesses merit in its separate parts.

*Portrait of ANNE of Austria, wife of LOUIS XIII. of France*; painted in an elaborate style, but rather hard and dry. It is probable that this picture belonged to Charles I. and that it was a present from Louis XIII. to Henrietta-Maria, his sister, the wife of the English king.

*Cupid, armed with the fulmen of Jupiter, sitting on an eagle*; a cartoon, painted in chiaro-oscuro by Carlo Cignani, and designed in a fine taste.

*Virgin and Child*; a composition, small half-length.

*Judith and Holofernes*. There was a picture which answers the description of this in King Charles the First's long gallery towards the orchard of the old palace of Whitehall.

*Death of Cleopatra*; a well-coloured picture, in which the dying expression is admirably described. This piece has much of the style of Guido.

*The Martyrdom of St. Sebastian*.

*Portrait of Queen ELIZABETH*.

*Portrait of Sir GEORGE CAREW*, a distinguished soldier of the sixteenth century, who was employed by Queen Elizabeth in Ireland, where he served against the Earl of Desmond, and took him prisoner; he also took O'Connor, and reduced the Bourkes, O'Briens, and many other insurgents, to submit to her majesty's government. He likewise successfully repelled 6000 Spaniards who invaded Ireland, and by his bravery and good conduct, with only 4000 men, defeated their intention; and rendered many other important services to his

country. He returned to England too late to receive the personal thanks of his royal mistress, as the queen died three days after his arrival. Her successor, King James, however, rewarded his patriotism, and advanced him to the degree of a baron, by the title of Lord Carew of Clopton in Warwickshire, and appointed him vice-chancellor and treasurer to Queen Anne; and in 1608 made him master of the ordnance for life. Charles I. on his accession to the crown, created him, in acknowledgment of his merits, Earl of Totness. He was fond of literature, a liberal patron of men of genius, and wrote several books upon his profession, and upon politics; and being an antiquary, had collected materials for a Life of Henry V.: from his MSS. Speed partly composed his history of that brave prince. There was a tradition in his family, as we have heard, that he was the friend and patron of Shakspeare. He was born at Carew Castle in Pembrokeshire, in the year 1557; and died March 27, 1629, at the old Lancastrian palace in the Savoy. The eccentric, amiable, but unfortunate Boothby Clopton, known in the fashionable world by the appellation of *Prince Boothby*, was a descendant of Sir Charles Carew's.

*Landscape and Figures*, painted by Vincent Mola.

*Apotheosis of St. Sebastian*; a small oval on panel, painted by Caracci.

In the pier between the windows of this apartment is a looking-glass of large dimensions, the plate of which is partly ornamented with flowers, tastefully designed, and painted with truth and spirit, by Baptiste Monoyer, who was brought to England by the Duke of Montagu, and employed by his grace to assist in ornamenting his new-built mansion in Great Russel-street, now the British Museum.

CHRIST bearing his Cross.

*Jupiter and Europa*; a cartoon, painted by Carlo Cignani, companion to the

Bacchus and Ariadne, possessing the same character of grace, beauty, and classic truth.

*Portrait of ROSALBA CARRIERA*, a Venetian lady, painted in crayons by herself, who advanced this department of art beyond all her competitors. She first studied portrait-painting in oil, but changed her style for miniature and crayons; and her heads in this last material are beautiful, being graceful in attitude, natural and brilliant in colour, and delicately soft in execution. From great application, she became blind at the age of seventy, and died in 1757, aged eighty-two. Rosalba had the honour to be employed at most of the courts in Europe. Her works are not numerous in England, but are justly held in high esteem.

*Portrait of the Duke of WHARTON*, painted by Rosalba. The extraordinary history of this nobleman has furnished ample materials for the pen of the moralist and the poet, as it afforded a most striking picture of the inefficacy of birth, rank, and fortune, aided by genius and education, and bestowed on the finest person, if unaccompanied with prudence and moral rectitude. Philip Wharton, Duke of Wharton, experienced a large share of the favour of King George I. who created him duke, and endeavoured to attach him to his service; but in vain, for so unsteady were his principles, that he quitted the interests of his majesty to follow the fortunes of the Pretender, whom he despised, and weakly accepted the empty title of Duke of Northumberland and the order of the Garter at his hands. He entered the service of Spain, and fought with extraordinary bravery against his countrymen in an attempt upon Gibraltar. A slave to his passions, he abandoned himself to women, to drinking and smoking, and after experiencing the vicissitudes attending years of shocking profligacy, worn out by disease, he died in obscurity at a wretched village in Catalonia, at

the age of thirty-two, and was buried, by the humanity of the monks, at a small convent of the order of St. Bernard, in the year 1731.

*Portrait of HANS HOLBEIN*, painted by himself on canvas in semi-transparent water-colours, by which the interstices of the cloth are scarcely filled up. It is framed and preserved with a glass, and affords a curious display of the elements of his art.

*Portrait of the Wife of HOLBEIN*, painted by himself, and companion to the above.

Holbein at one period lived upon London bridge, which was then covered with buildings, some of which, as represented in ancient prints, were spacious, and richly ornamented in the Gothic style, particularly a chapel. The father of Lord Treasurer Oxford, in the reign of Charles II. passing over the bridge, took shelter from a shower of rain in a goldsmith's shop standing thereon, where he by chance saw a painting of Holbein and his family, which led to his discovering that the painter had resided in that house. His pictures had always been held in great estimation, and his lordship wishing to possess this treasure, proposed to purchase it, liberally offering one hundred guineas for it. The possessor agreed to take that sum, but requested his lordship to let him retain it a few days to shew it to some friends. Had his lordship been a *true* connoisseur, he would have taken his purchase away: the picture, however, was left, and the memorable fire of London happening immediately after, this picture, with numberless other interesting records, perished in the general destruction.

Holbein appears to have had apartments in Whitehall, and perhaps in other palaces, as the painters of early times formed part of the royal establishment. He quitted this place to make room for the King of Spain on his arrival to marry Queen Mary, and part of his retinue occupied the lodging of this artist.

The encouragement and protection which Holbein experienced at the English court did real honour to Henry VIII. who was desirous to establish the fine arts in his kingdom. His munificence induced him to invite two of the greatest painters of the world to come to England; namely, Raphael and Titian, who lived in that age: but it is probable that his quarrel with the pope was a formidable bar to this negociation, for they did not obey his summons. Raphael, however, painted a picture for the king—a St. George, which was some years ago in the possession of Mons. Cronzat in France, and is said to be now in the Louvre.

*Portrait, a Head of Sir THOMAS MORE*, painted by Holbein. Sir Thomas More, the first layman who filled the office of lord chancellor of England, was promoted to that high station by King Henry VIII. to whose capricious and arbitrary will he proved himself a most obsequious minister; until his master proceeding to extremities with the pope, he boldly resigned the seals, retired from the pompous grandeur and power of his office with philosophic indifference, and contentedly domesticated with his daughters on a slender income. He was a great judge, a superior scholar, and remarkable for his wit; an encourager of men of genius and talent, and the liberal patron and friend of Erasmus, the turn of whose mind was congenial with his own. He was a humourist, and living on ill terms with a wife whom he imprudently married, he contrived a separation, driving her away by his sarcastic jokes. Enlightened, and greatly above the prejudices of the age, as is manifest in his writings, he was yet a persecutor, and is supposed to have been privy to the religious impostures that were attempted, to sustain the sinking interests of the Romish faith.

The father of the chancellor was many years a puisne judge of the King's Bench, and lived to a great age. Such was the filial respect of Sir Thomas for his venerable sire, that he never failed, in passing through Westminster Hall,

when his father was sitting in court, although he was going to his superior seat in the Chancery, to fall on his knees, and ask his blessing.

Sir Thomas More was the first patron of Holbein on his arrival in England, to whose notice he was recommended by Erasmus. He was kindly entertained in the house of the chancellor, who then resided at Chelsea, for nearly three years; and painted there the family and many of the friends of his patron. The king, who frequently called at the house of Sir Thomas, by chance saw some of these portraits in the hall, and admiring them, discovered that the painter was then under the roof. By his majesty's order, Holbein was introduced; and the king immediately retained him in his service, settling upon him a handsome income, and giving him apartments in his palace.

The great but inconsistent Sir Thomas More was beheaded, for refusing the oaths of succession and supremacy. Such was his philosophic spirit, that he met death without the appearance of dread. His vein for humour did not quit him in prison; it even accompanied him to the scaffold, on which he was decapitated in the year 1535.

*Portrait of an aged Man in a black cap.*

*Pharaoh's Dream*; a picture imposing in design, tending to grandeur of style, but *outré* in drawing. It has the appearance of being a study for a larger picture.

*St. George and the fair Princess Cleodolinde*, painted by Tintoretto.

*Portrait, a Head of MARY DE MEDICIS*, the queen of Henry IV. of France, and mother of Henrietta-Maria, wife of Charles I. Queen Mary, in her better days, was chosen to form the principal star in the constellation of rich allegory perpetuated by the pencil of Rubens, that still attracts all the world to the famous gallery of the Luxembourg. The life of this unfortunate queen offers a melancholy proof of the mutability of earthly glory\*.

\* See an account of Mary de Medicis in *The History of St. James's Palace*.

## QUEEN CAROLINE'S DRAWING-ROOM.

The ceiling of this apartment is an interesting specimen of the rich ornamental style of the school of Kent, by whom it was designed and painted; indeed the whole apartment appears, from its character of architecture, to have been designed by this artist. The ceiling is divided into compartments, the centre of which is a large ellipsis, containing an allegorical picture of Minerva, attended by the Arts and Sciences.

The pictures in this room are,

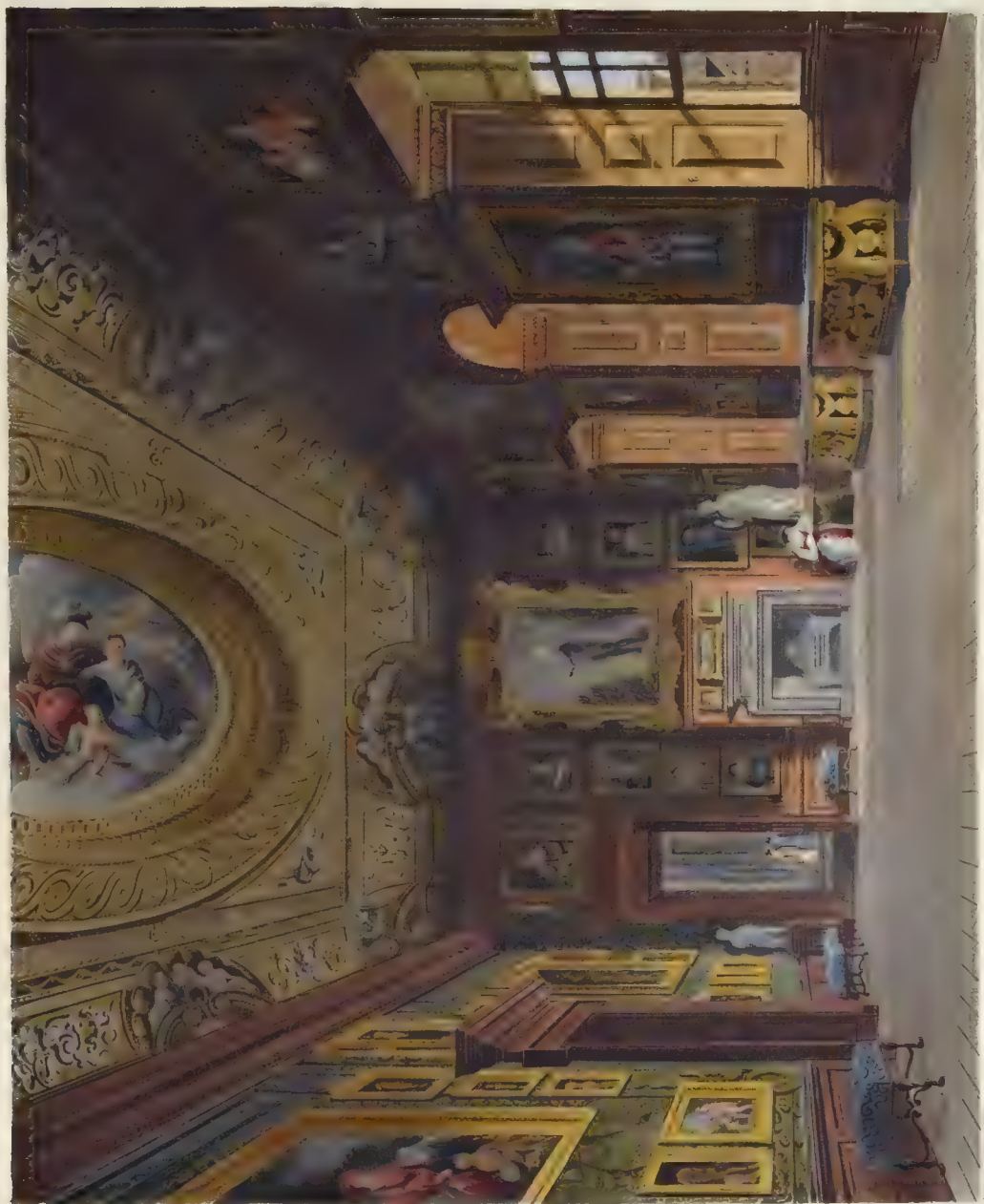
A large half-length *Portrait of a German Lady*, with an orrery and various astronomical instruments placed upon a table by her side, painted by Parmegiano. This is an interesting portrait, and describes the costume of the time.

*Portrait of an Italian Lawyer*, painted by Bourdon; a large half-length, designed in a good style, and painted with vigorous effect. He is represented reading a law-deed; the countenance is well expressed, and the hands, drapery, and accessories are painted with great truth and with deceptive effect.

*St. William divesting himself of his armour, to take upon himself the monastic order of the Carthusians*, painted by Giorgione. This historical portrait is not wanting in fine expression, the countenance of the devotee being illumined by enthusiastic devotion; the colouring is sober, and the effect carefully studied and well arranged.

*The Queen of FRANCIS I. King of France*, painted by Leonardo da Vinci; a small three-quarter portrait on panel. She is represented in a satin dress, exuberantly ornamented on the shoulders, and wears a stomacher enriched with jewels. She holds in her hand a letter, bearing a very complimentary superscription, in Spanish, to the queen.

The portrait has been erroneously denominated the Duchess of Valentia, mistress to Francis, and painted by Jannet; but the inscription on the letter,



Interior of the Louvre Museum



and a fine duplicate by Leonardo, lately brought from the Continent, incontestibly prove it to be of this queen.

At the meeting of Pope Paul III. the Emperor Charles V. and Francis I. at Nice, to settle the ten years' truce, in 1538, the emperor and his sister (this queen of France) had nearly been drowned, the plank upon which he was handing her from the vessel suddenly breaking in two, by which accident they were both plunged into deep water, and saved with difficulty.

*Portrait of Prince HENRY*, eldest son of King James I. probably painted by Jameson. It is a small three-quarter head, and inscribed, "Genus et genius," on one corner, and "Ætatis suæ xvii. A. D. 1617," on the other.

Prince Henry, whose general love of science and elegant acquirements were the just subject of panegyric, was the first English prince who formed a gallery of pictures of the higher schools of art. He had also a collection of medals, &c. which were deposited in an apartment called the Prince's Cabinet; and Vanderdort, to whom we are indebted for the invaluable Catalogue of King Charles's Pictures, was appointed keeper of the collection. This apartment was erected by Inigo Jones, about the middle of the old palace of Whitehall, and stretched across from the Thames towards his noble building of the Banqueting-House. On the death of Henry, his brother, afterwards Charles I. became possessed of all his pictures, statues, medals, and other works of art. He was a prince worthy of such a munificent bequest.

*Portrait of ANNE of Denmark*, mother of the afore-mentioned princes, and queen to James I. painted by Vansomer; a whole-length, representing her majesty in a hunting dress, with a hat and feather, surrounded by dogs. Her majesty is walking in the grounds at Oatlands, the old palace of which is described in the back-ground. There is another picture similar to this at Hampton-Court, which was copied in the tapestry-hangings at Houghton. This queen

was no beauty, nor did she add much to her personal charms by the taste of her costume; although this is the least objectionable. She is generally painted in attire as grotesque as that worn by her royal spouse, who hunted in a preposterous ruff and cumbrous trunk hose. Nothing in the same age could form a more complete contrast than the habiliments of the pedant King James and his homely Queen Anne, with those of the elegant-minded Charles and the fascinating Henrietta-Maria.

A small picture, *the Portrait of a Youth*, before whom, on a slab, are scattered a few flowers, which bear the appearance of some unknown allegory.

*Portrait of the Father and Mother of HANS HOLBEIN*, who are represented in a room, on the wall of which hangs a picture of a landscape, that disturbs the light and shadow of the heads. This painting is ascribed to Hans Holbein, but is not worthy of his hand; and is more likely to be the work of his uncle, who was a painter, and lived at Augsburg; or of the father of Holbein, who was also a painter, and reputed to have practised in England in the reign of Henry VII.

*Female Head*, a small portrait; a pleasing countenance, and finished with delicacy.

*Portrait of a Knight of Malta*; a three-quarter picture, spirited in handling, and bold in effect.

*Portrait of the Wife of THOMAS BAKER*, perhaps of Baker a celebrated mathematician in the seventeenth century, born at Ilton in Somersetshire, about 1625. He was a student at Oxford at the time King Charles I. kept his garrison at that university, and rendered his majesty some services. Most of those who had shewn personal attachment to the king in his troubles, received some notice at the court of Charles II. and it was common for their portraits to be taken, and placed in the royal collection. This accounts for the vast number that are distributed in the various palaces, and of persons whose names are now entirely

unknown, although to many must have attached circumstances that would have enriched the biography of that interesting age. There was another Thomas Baker, an enlightened antiquary, whose ancestor, Sir George Baker, rendered most important services to Charles I. and nearly ruined his family in the royal cause.

*Portrait of the Countess of DERBY*, celebrated for her defence of Latham-House against a division of the parliament army, in the civil wars of the reign of Charles I.; whilst her noble husband the earl was with his sovereign in the field, whose cause he loyally and bravely supported, and generously maintained that of his son Charles II. The countess, eminent for her female virtues, caught the spirit of her illustrious lord, and rendered great military service to the king: she defended the Isle of Man with masculine spirit, and had the honour to be the last person in the British dominions who yielded to the republicans. The earl was taken after the fatal battle of Worcester, and was basely beheaded by the regicides\*.

It would be doing but simple justice to the fair, to publish a record of the noble actions that have been performed by women, who have distinguished themselves by similar acts of heroism, when animated by love, and that enthusiastic devotion which the sacred tie of marriage has created in the female breast for the honour of their husbands.

The famous battle of Nevil's Cross, in which David King of Scotland was taken prisoner, was won through the love which Queen Philippa bore for her heroic husband, Edward III. Exalted at the thought of being the wife of this great king, and the mother of the gallant Prince Edward, she, whilst they were fighting for the honour of England in foreign climes, protected the kingdom at

\* See an account of the Earl of Derby in *The History of St. James's Palace*.

home, raised the royal standard, and animated, by her presence in the field, her faithful bands to victory.

In the same reign the Countess de Montfort drew the attention of England towards the plains of Bretagne. John de Montfort her husband, an adherent to the cause of Edward III. was then a captive; he had been struggling for his duchy, when his heroic wife threw herself into Hennebonne, the strongest fortress of his domain, and defended it against his rival, Charles de Blois, with such determined constancy, that when reduced to the last extremity, she beheld from a high tower an approaching fleet. It was the English, led by the heroic Sir Walter Manny, who came to her relief, and raised the siege. According to the chivalric custom of the times, the countess came out of the castle to meet her deliverers, where in the open street she kissed the valiant knight, and honoured his captains with the same tender token twice or thrice, "comme brave et vaillante dame," says the romantic historian Froissart.

The ladies appear to have imbibed much of the prevailing martial spirit in this age; for during the war which Edward III. maintained in Scotland, Dunbar was besieged by part of the English army led on by Montague, which the Countess of March, commonly designated *Black Agnes*, defended with uncommon courage and obstinacy. This extraordinary lady exhibited her scornful levity towards the besiegers, by ordering her waiting-maids to brush from the walls the dust produced by their battering engines, and this in sight of the English; and when a tremendous warlike engine, called a sow, approached the walls, the countess called out, "Montague, beware! your sow shall soon cast her pigs:" which she verified, for an immense mass of rock, thrown from a lofty tower, accompanied her threat, and crushed the ponderous missile, and the besiegers which it contained.

*Head of an old Man. Whole-length Portrait of a royal Child. David with Goliath's Head. A naked Child. Portraits of two Princesses.*

*Portrait of Alderman LEMON, painted by Leevines. Portrait of a Man's Head, in a ruff. Virgin and Child, a small whole-length. A Girl with flowers.*

*Whole-length Portrait of a Youth of the illustrious House of Brunswick.*

*Composition of Boys with a Goat, &c.*

*Portrait of the Duke of GLOUCESTER, when a child, painted by Sir Peter Lely.* This royal infant was the son of Queen Anne, by Prince George of Denmark.

*A composition, representing a Female, with a Man in armour. La Consolato.*

*Portrait of JAMES CREIGHTON.*

*Portraits of FRANCIS I. King of France, and his Queen.* Francis Count of Angoulesme, who had married the daughter of Louis XII. of France, on his death, which happened in 1515, succeeded to the throne. He was a gallant sovereign, and on some occasions evinced a nobleness of conduct; but, like many other princes in that age, was too subservient to the priesthood: hence he burned several of his subjects for heresy from the Romish faith. Calvin, then residing in Paris, having written apologies for the Reformers, was obliged to make a precipitate retreat. Such was the king's animosity to *heretics*, that he swore he would cut off his arm if he thought it contained a single drop of Calvinistic blood.

His father-in-law, Louis, married Mary, sister to Henry VIII. of England; and it is said that Francis endeavoured to seduce this queen, but was withheld by the advice of his friends, who represented the danger he might incur thereby, even to the placing of a rival between himself and the throne.

*Duke of Florence's Gardener, painted by Andrea del Sarto.*

*A Venetian Senator, painted by Tintoretto.*

*A Female blowing lighted charcoal, painted by Schalken.*

*Portrait of the King of PRUSSIA*; a whole-length, represented in armour.

*Portrait, a Head of a Man.*

*A Boar's Head*, painted by Snyders, having the appearance of being the size of life, and intimating from its hugeness the vast power of this ferocious animal. This study is executed with spirit, and exhibits the rapidity of pencil with which Snyders copied such subjects; the only means indeed by which he could obtain that characteristic truth that marks his finest works.

*Italian Head. A Man in armour holding a truncheon*, painted by Giorgione.

*A Man's Head. An old Man exhibiting a box*, inscribed "Carpendo Carpeius" "ipse Giorgione." *A female Head. An old Man with a glass. Portrait of the Duchess of SAVOY. MARGARET, daughter of the Duchess of Savoy*, painted by Honthorst.

*Portrait of a Man*; three-quarter. *Portrait of a female Head*; companion picture.

*The Evangelist St. Mark*, painted by Guercino. *Portrait of CATHERINE Empress of Russia*; a whole-length, carefully painted in the style of the French school.

*Madonna and infant CHRIST, with St. Catherine and St. John*, painted by old Palma.

*Tobit and the Angel*; a copy from Titian. *St. Catherine at the Altar*, painted by Paul Veronese; a small sketch. *Head of a Female. An old Man's Head*, representing a prophet, painted by Guercino. *Head of a Painter. A female Head. A Portrait in armour, wearing a wig; and a Female*, companion to the same.

*Cupid and Psyche*, painted by Vandyke: the figures coloured with clearness, but too bright, and out of harmony with the back-ground; but executed with a spirited pencil. *Portrait of a Man with a red book in his hand*, painted by Jannet. *Old Man's Head. The Wise Men's Offering*, painted by Schiavone. *The Salutation. Composition of three Boys with a Lamb*, painted in the school of Rubens. *Portrait of a Man in a ruff.*





St. Michael's

In this apartment are also two antique marbles: a whole-length figure of Malidia, niece of the Emperor Trajan; and a head of Bacchus.

#### ADMIRALS' GALLERY.

The portraits which appear on the walls of this apartment, are copies from the original paintings of the Admirals at Hampton-Court, and were probably made in compliment to the memory of the distinguished persons whom they represent, as decorations for one of the chambers in this palace, at a time when so many foreigners of rank had audience of their Majesties George II. and Queen Caroline at Kensington.

These copies were made by G. Bockman, who was a mezzotinto-engraver, as well as a painter, and represent eight, selected from the collection at Hampton-Court, which are eighteen in number. Perhaps this artist copied the whole collection. Of these, Admiral Beaumont was painted by Michael Dahl, and the others by Sir Godfrey Kneller; their names being, Admiral Benbow, Sir Stafford Fairborne, Sir George Byng (afterwards Lord Torrington), Sir John Graden, Sir Thomas Dilkes, Sir John Jennings, and Admiral George Churchill. The notices of these illustrious seamen may be found in *The History of Hampton-Court Palace*, to which they properly belong.

*Portraits of their Royal Highnesses the Princesses ANNE, AMELIA-SOPHIA-ELEANOR, and ELIZABETH-CAROLINE*, three of the daughters of their Majesties King George II. and Queen Caroline.

Princess Anne was born 22d October, 1709; married, 14th March, 1734, to William-Charles-Henry Prince of Nassau and Orange; and died in 1759.

Princess Amelia was born 30th May, 1711; and died, unmarried, 31st October, 1786.

Princess Caroline was born 30th May, 1713; and died, unmarried, 28th December, 1757.

These are represented in one picture, which is ascribed to Mingaud.

*Portrait of a Bishop. Portrait of an old Man.*

*Portrait of a Doge of Venice.* Perhaps this is one of the set of portraits of Doges bequeathed by Sir Henry Wotton to his Majesty James I.

*A Vision of the Resurrection,* painted by Martin Hemskirk.

Three portraits, apparently of distinguished men; one of which is inscribed, "E. P. H. BOLMATUS TARVISINUS CATHERINÆ ÆMILIÆ PATER."

*Portraits of a Burgomaster and his Secretary. Portraits of three female Heads,* in small; one of which is curiously inscribed, "ELIZABETH MNANMS CRDMDRMRAHI."

*Interior of an Eastern Place of Worship,* describing some religious ceremonies.

*Portrait of a Woman holding a flute.*

*Our Saviour at the house of Martha;* a very curious and most interesting picture, wherein the artist has introduced the architecture of his own time, which affords a complete specimen of the internal decoration of the age of James I. This picture, which has been ascribed to various artists, is thought by Lord Orford to be the work of Francisco Cleyn. "At Kensington," says his lordship, "I have lately found a picture, which I do not doubt is of Cleyn's hand. It represents Christ and Mary in a chamber, the walls and windows of which are painted in grotesque. Different rooms are seen through the doors; in one I suppose is Martha employed in the business of the family. There is merit in this piece, particularly in the perspective and grotesques; the latter of which, and the figures in the manner of the Venetian school, make me not hesitate to ascribe it to this master."

The arts of England owe much obligation to the good sense of King James; for although he was no great judge of architecture, sculpture, or painting, yet he countenanced the best professors of these arts. He selected Inigo Jones for his builder, and had intended to erect a palace worthy of the country he

governed. He munificently established a manufactory for tapestry at Mortlake, and thither were sent the best artists to form designs for the looms. The interior of the mansions of the rich from this time assumed a palace-like appearance. Cleyn superintended the department of designs at Mortlake, and was also employed in decorating the apartments of the royal palaces, as well as those of many noblemen and gentlemen's seats. He painted a ceiling at Somerset-House with historical subjects, and compartments in gold. The exterior of Wimbledon-House was ornamented in fresco by his hand; Bolsover in Nottinghamshire, Stow Park in Northamptonshire, and Carew-House at Parson's Green, were also indebted to his taste for their decorations. At Holland-House a room was adorned by him in "a style," says Lord Orford, "not unworthy of Parmegiano." His skill in designing furniture was not inferior to his taste in painting. The fashion for this manner of decorating the old state apartments was superseded by the more gorgeous style of the age of Louis XIV.

Cleyn appears to have been a friend of the amiable Evelyn; for on a small print of the painter, which was etched by one of his sons, he inscribed: "A most pious man, father of two sons, who were incomparable painters in miniature: all died in London." Cleyn had the honour to instruct Dobson, incontestibly one of the best native portrait-painters in the history of the English arts.

It is among the most delightful occupations of the biographer, to record those traits of kindness that adorn the actions of enlightened and good men. Sir Henry Wotton discovered the merits of Cleyn, a native of Denmark, studying at Venice when Sir Henry was ambassador there; through whom he came to the court of King James, though recommended to Prince Charles, then in Spain. The hospitable king received him, and retained him in his service. Sir John Evelyn discovered the great talent of the inimitable Gibbons, then in obscurity, and kindly introduced him to King Charles II. in whom he found a most munificent patron.

*Diana, with her Nymphs, at the bath, discovered by Actæon.*

A small whole-length of an *Infant with a coral.*

*Portrait of her Majesty Queen CHARLOTTE.*

*The four Elements*; a pleasing composition, represented by four Nymphs, personified with their separate attributes. The birds, fish, flowers, fruit, &c. are painted with the knowledge of a naturalist.

*The Breaking of the Boom at Cales. A Castle by the sea-side*; companion picture.

*Head of a Sibyl*, painted by Horatio Gentileschi.

#### QUEEN CAROLINE'S DINING-ROOM.

This small plain apartment, which was used as the private dining-room of Queen Caroline, is particularly interesting, as it contains several portraits of illustrious persons, most of which have the appearance of being painted from the life. The two first, however, namely, the heads of HENRY V. and HENRY VI. ascribed to Holbein, must be posthumous likenesses, but most probably from authorities that leave little occasion for doubt as to their authenticity. Many of the portraits at this early period of the art of oil-painting were done from the effigies on the tombs, most of which are supposed to be faithful resemblances.

Upon the tomb of Henry V. erected by his widow in Westminster Abbey, was placed his figure, recumbent, the size of life, which, according to Sandford, was of silver gilt; but the head being of massive silver, was broken off and conveyed away, as were also the plates of silver that covered the body. This sacrilege was perpetrated in the latter part of the reign of Henry VIII.

The gallant Henry V. having caught a fever from fatigue in his last campaign in France, called his nobles about his bed, and after recommending his infant son to their protection, died at Bois de Vincennes, in the year 1422, in the thirty-fourth year of his age, and tenth of his reign. His body was brought to





England, and interred near the tomb of Edward the Confessor in Westminster Abbey. This prince, however justly celebrated by the faithful pen of the historian, is yet more renowned by the poetic character drawn of him by the pencil of the great dramatic bard.

Henry VI. a profile, painted by Holbein, which, with the preceding, is on panel. This most unfortunate prince, deprived of his royal parent when quite an infant, immediately succeeded to the throne of England, and was soon after crowned King of France at Paris. After a long, uncertain, and turbulent reign, he was murdered, as is reported, whilst at his devotions, in the Tower of London, by the Duke of Gloucester, afterwards Richard III. in the year 1472, and the fifty-first of his age.

*Portrait of King JAMES IV. of Scotland*, in which are introduced his brother Alexander, and St. Andrew praying. This curious picture, painted on panel, opens upon hinges, at the back of which is painted a representation of the Trinity; the Father, with the dead Saviour in his arms, and the Holy Ghost as a dove over his head; painted by John de Mabuse, a Flemish artist, who practised in England in the reign of Henry VII. for whom it is probable this picture, and its companion, Queen Margaret, the daughter of Henry, was painted, she being the wife of James; to which marriage the ultimate union of England and Scotland, productive of such extensive blessings to both countries, may justly be ascribed.

*Portrait of HENRY VII.* painted by Holbein, probably the father of Hans Holbein, who, as before stated, practised in England in this reign. The sagacious Henry VII. in answer to objections that were made at the council against the marriage of his daughter with the King of Scots, that the alliance might occasion the crown of England to divert to the Scottish line, replied, "What if it should, if such an event should happen, which God forbid, I see it will come

“ to pass that our kingdom will lose nothing thereby; because it will not be an accession of *England* to *Scotland*, but, on the contrary, of *Scotland* to *England*.” This prediction was accomplished at the death of Queen Elizabeth.

*Portrait, a Head of Queen ELIZABETH*, wife of Henry VII. painted by the same hand. Another happy union, and the termination of civil wars, took place through the marriage of this princess with Henry VII. She was the daughter of King Edward IV. affianced to the Dauphin of France, courted by her uncle Richard III. after he had murdered her two brothers, but at length happily married to King Henry, by which the two royal houses of York and Lancaster were united in lasting amity.

*Portrait of HENRY VIII.* a head, painted by Holbein.

*Portrait of PHILIP the GOOD, Duke of Burgundy, and his Duchess.* Philip of Burgundy, on the murder of his father by the French Dauphin, espoused the cause of Henry V. and assisted him in his campaigns in France. The dying Henry particularly recommended to the friendship of Warwick this duke, whose sister was espoused to the Duke of Bedford, brother to Henry V. and regent of France.

*Portrait of RICHARD III.* a head, painted on panel, and in good preservation. If this be a likeness of Richard III. which it is supposed to be, the apologists of the tyrant must be in error with regard to his visage; for this physiognomy is in perfect correspondence with his general character for malignity.

*Portrait of RAPHAEL*, a head on panel, on the breast of which is a double broach: one being surrounded by an inscription, “ RAFFAELLO;” the other, “ VRBINAS, 1510.” This is said to be painted by himself.

*Portrait of EDWARD VI.* painted by Holbein; a half-length.

*Queen MARGARET*, wife of James IV. of Scotland; companion to that of James IV. painted by John de Mabuse. The queen is represented on her knees,

with the figure of St. George. On the back of this is also a painting, which describes an angel crowned, playing upon an organ, and another angel blowing the bellows, with a priest at prayers; obviously a portrait, and perhaps of Cardinal Beaton, at that time Archbishop of St. Andrew's.

MARGARET, *the elder daughter of HENRY VII.*; born in 1489, was married to the King of Scots in the fifteenth year of her age, and had for her dowry 10,000*l.* with a jointure of 2000*l.* Her royal father, after her marriage by proxy at St. Paul's cathedral in London, accompanied her to Cole-Weston in Northamptonshire, to the residence of his mother the countess; when having bestowed his blessing upon her, with paternal counsel and exhortation, he committed her to the care of the Earls of Surry and Northumberland, and a numerous retinue, who escorted her to the borders of Scotland, where she was received by the Scottish king. King James being slain in Flodden field, in 1513, his widow married Archibald Douglas, Earl of Angus; which displeased the then King of England, her brother, Henry VIII.: who, however, became reconciled to the match, and afforded her and her husband, in their troubles, an asylum in the palace in Scotland-yard.

*Portrait of HENRY IV.* a head; a posthumous likeness, but received by antiquaries as a faithful resemblance. Henry IV. by his uncommon address, after having basely usurped the throne from the weak Richard II. contrived to obtain a settlement of the crown on himself and heirs from the parliament; although the hall in which it met resounded with epithets of execration against the new king, and the floor was covered by gauntlets of defiance thrown by the members in the rival interests of Plantagenet and Bolingbroke.

*Portrait of a Princess of Castile.*

*Portrait of PHILIP IV. King of France,* called "le Bel," or the Fair. It is not known from what authority this portrait is painted, as he lived in the thir-

teenth century. Edward I. of England married the sister of the French monarch, and Edward II. his daughter. His royal alliances were singular, being brother-in-law and father-in-law to two successive Kings of England, and father to three successive Kings of France, whose male issue failing, caused Edward III. of England to claim the crown of France in the right of Queen Isabel his mother.

*Portrait, a Man's Head, by Holbein.*

*Portraits of FERDINAND and ISABELLA, King and Queen of Arragon;* under whose auspices the renowned navigator Christopher Columbus made his voyages of discovery in the new world. It was the queen, however, who procured him the means for the meritorious enterprise, she having pawned her jewels to furnish him with ships and equipments on his first voyage. Columbus sailed from Cadiz in August 1492, with three ships; but on his second voyage he embarked with a fleet of seventeen vessels, carrying 1500 men.

*Portrait of CHARLES VIII. King of France,* who in his youth succeeded Louis XI. and instituted the Swiss body guard. He was a prince of weak constitution, but of a brave and enterprising character. He invaded Italy, subdued Tuscany, and entered Rome in triumph by torchlight, in 1494; where he was received as emperor, and commemorated his imperial title on a coin struck in that city. He also conquered Naples, and was there crowned king; after which extraordinary feats, he forced his way back to France, through superior armies, and died of apoplexy in 1497.

*Portrait of the Emperor MAXIMILIAN I.* who succeeded to the imperial dignity in 1493, on the death of his father, Frederic the Pacific, who is said to have reigned fifty-four years, and did neither good nor harm. This imperial non-entity *modestly* chose for his motto the five vowels; which has been interpreted, AUSTRIÆ EST IMPERARE ORBI UNIVERSO.

Maximilian was skilled in military science, and very accomplished, being learned and a good poet, but too unsteady to benefit by his superior acquirements. He was the first who established standing armies, termed *Lantzknecchts*. It should be remembered to the honour of his humanity, that he annihilated the odious and tremendous "Secret Tribunal," a species of inquisition which had existed from the time of Charlemagne.

The Emperor Maximilian visited the camp of Henry VIII. of England, then at Aire in France, and entered as a private soldier under the king's banner, receiving 100 crowns *per diem* for his pay, and served as a volunteer at the famous battle of the Spurs.

*Portrait of LOUIS XII. King of France.* This monarch, when Duke of Orleans, had been taken prisoner by La Trimouille at the battle of St. Aubin. When acquiring the power to revenge this and other offensive circumstances by becoming king, and being reminded of the same, he nobly replied, "It did not become the King of France to revenge the injuries suffered by the Duke of Orleans."

*Portrait of HOLBEIN*, small head on panel, painted by himself.

*St. Matthew called from the receipt of customs*; an interesting and curious picture, ascribed to John de Mabuse; designed in the stiff manner of Albert Durer, with little grace or dignity in the figures, but finished with great care. The plate and other ornaments introduced in the composition shew the taste of former ages: these subordinate objects, together with the money-scales, the weights, and the coins, are exquisitely imitated. Mabuse was contemporary with Albert Durer and Van Leyden; he was encouraged by Henry VII. of England, and his successor, Henry VIII.

*Portrait of MAXIMILIAN Archduke of Austria*, painted in 1610. *Portrait, a Head*, in the early manner of Raphael. *A Female Head*, painted by Sir Antonio More.

*Portrait of TITIAN.* The great luminary of the Venetian school of painting was born at the castle of Cadore, in 1477; and died of the plague, having lived within one year of a century. This patriarch of painting continued to practise his divine art to the time of his death, which happened in 1576.

*Portrait of Dr. LINACRE,* founder of the College of Physicians in London, by the pencil of Quintin Matsys, called the Blacksmith of Antwerp. This picture was painted in 1521.

*Portrait of GIACOMO DA PONTE,* commonly called Bassano, from the place of his birth, painted by himself. Another venerable painter of the Venetian school, who died in 1592, aged eighty-two.

*Portrait of GIORGIO BARBARELLI,* called Giorgione, a great master of the Venetian school; born in 1477, at Castelfranco, near Treviso; and was cut off in the prime of life by the plague, in 1511, being only thirty-four years of age.

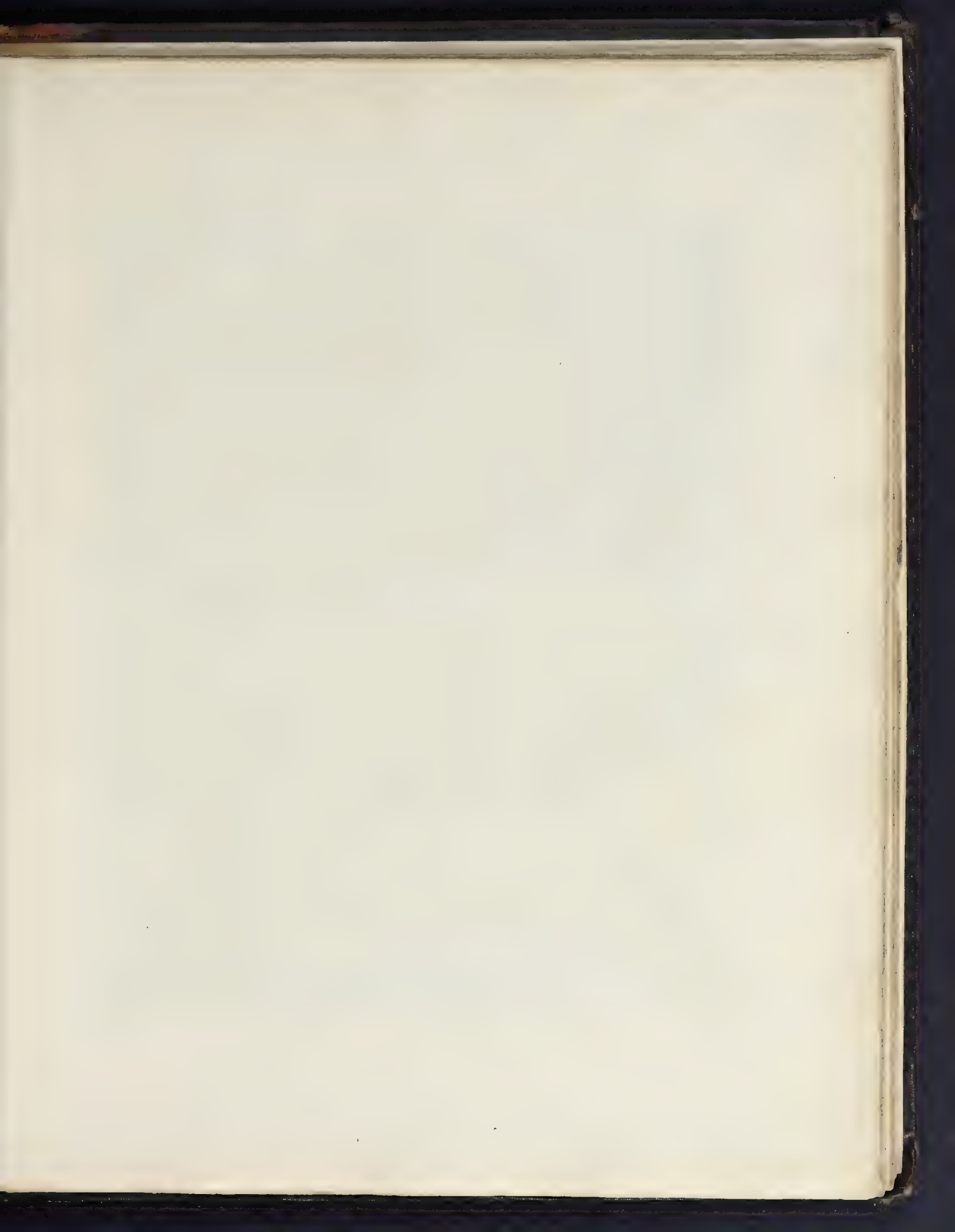
*The Virgin and Child,* painted by Sabbatini, a pupil of the immortal Raphael. He was born at Salerno, in 1485, and died in 1550.

*Portrait, a Head of a young Man,* painted by Robert Walker. This head bears a resemblance to Milton; and as Walker, a contemporary with Vandyke, was employed by Oliver Cromwell as principal portrait-painter, and made likenesses of the most distinguished of the republicans, it is likely that this may be a portrait of the great epic poet.

*A Woman reading by candlelight,* painted on ivory by Schalcken. *Portrait, a Head,* painted by Albert Durer.

*Portrait of PHILIP II. of Spain,* painted by Jannet. Philip Prince of Spain, son of the Emperor Charles V. was married to Queen Mary, at Winchester, in 1554; after whose death he made proposals to her sister, Queen Elizabeth, but his suit was rejected\*.

\* See *The History of St. James's Palace.*





*Adam and Eve in Paradise. The Holy Family, with an infant Angel presenting fruit.*

*Portrait of JOHN DE BOLOGNA, the celebrated Italian sculptor. St. Matthew reading. A Virgin and Child. Portrait, a female Head. Portrait, a male Head; its companion. Portrait of the Aunt of the Emperor CHARLES V. Portrait of a Man's Head, in a ruff.*

#### QUEEN CAROLINE'S CLOSET.

*Portrait of the King of BOHEMIA; portrait of the Queen of BOHEMIA, companion, painted by Cornelius Jansen. Elizabeth, eldest daughter of James I. of England, was married to Frederic V. Count Palatine of the Rhine (afterwards elected King of Bohemia), at Whitehall, on Valentine's day 1612. The king gave her in marriage, and the nuptials were celebrated with stately masques at the palace. In addition to other presents, the lord mayor and court of aldermen presented the royal bride with a chain of oriental pearl, valued at 2000*l*. The royal couple left England soon after, and experienced a series of misfortunes for twenty years. The amiable prince had long been deprived of his territory, and died in exile in 1632. His unhappy widow, doomed to further sorrows, remained a fugitive at the Hague until the restoration of her nephew, King Charles II. who invited her to England, and received her with great affection. She died the same year (1661), at Leicester-House. The queen was mother to Prince Rupert, who attended her funeral in Westminster Abbey.*

*Descent from the Cross.*

*A composition, Cavalry.*

*Lions, painted by Rowland Savery.*

*St. Peter in prison, a small circular painting by Steinwyck.*

*The Nativity. Sophonisba, painted by Goetaud. St. Catherine, painted by Leonardo da Vinci.*

*Portraits of the Children of HENRY VII. in their infancy; namely, Prince ARTHUR, Prince HENRY, and Princess MARGARET; painted by John de Mabuse.*

Arthur, Prince of Wales, married Catherine of Arragon, in November 1501, and died within six months of his nuptials. The widow then became the wife of Prince Henry, afterwards Henry VIII. who espoused her with reluctance, being urged to the alliance by a peremptory father, whose will he could not resist. Catherine received a large dowry\* from the King of Spain her father, which it is supposed the avaricious King of England being unwilling to restore, induced him to contrive this fatal marriage.

Margaret is the subject of the portrait before described, as queen of James IV. of Scotland.

*A Landscape. Boors regaling. Martyrdom of St. Bartholomew. An architectural Piece, in a circle. Hungarians at the tomb of Ovid.*

*Portraits of HENRY VII. his Queen ELIZABETH; HENRY VIII. and his Queen, JANE SEYMOUR.* This is a small copy by Remigius van Lemput, made in 1667, by order of Charles II. from a large picture by Holbein, painted on the wall in the privy-chamber at Whitehall, for Henry VIII. in 1537. Van Lemput was a disciple of Vandyke's; he received 150*l.* for this copy. The original was consumed by the fire that destroyed this ancient palace in the reign of William III.

A curious composition, describing a *Witch riding a goat*, painted by Elsheimer. The belief in preternatural agency that prevailed in former days, afforded painters and poets a vast scope for the exercise of their inventive powers. The incantations described both by the pencil and the pen were not regarded as mere freaks of the fancy: the age of James I. an age that produced Milton and Shakspeare, viewed the *wierd sisters* of the dramatic bard as a species of beings

\* Catherine received a marriage portion of 200,000 ducats, in consideration of which sum she had a jointure settled upon her of the third part of the principality of Wales, Cornwall, and Chester.

not yet extinct. The king himself, one of the most learned men of the time, believed in, and wrote a treatise on, demonology.

In the more enlightened reign of Charles I. enough of this extraordinary superstition remained, to render it expedient and necessary to employ "witch-finders." Matthew Hopkins, of Manningtree in Essex, brought much business to the hangman of his county, by virtue of his office; sixty wretched beings suffered there alone by his informations. Hopkins was witch-finder to the associated counties. Scotland, still more superstitious, of course employed a similar officer, who received twenty shillings a head for every witch that he discovered. This useful man, for aught that is known, went to the grave with an honest reputation; but Hopkins was a sad fellow—a traitor to his fraternity, being a wizard himself, for which he was condemned, and very properly hanged. Dr. Zachary Grey, author of the interesting notes to *Hudibras*, says that he had seen an account of nearly four thousand persons who suffered death for witchcraft in the king's dominions within the fifty years that preceded the Restoration.

*Portrait of the Dauphin, afterwards FRANCIS II. King of France*, painted by Jannet. This young prince, when Dauphin, married Mary Queen of Scots. His father, Henry II. was unfortunately slain at a tilting-match by the Count de Montgomery, by which accident Francis becoming king, assumed the English arms in right of his wife, sole heir to James V. and laid claim to the crown of England, then worn by a queen who made him repent his presumption. Francis died within four years of his marriage, and Mary returned to Scotland, where she was awaited by the angry Fates.

MARY *Queen of Scots*, represented in the habit of widowhood, painted by Jannet.

*A Composition*, painted by Palamedes; the story unknown, but apparently designed from some dramatic scene, and executed with the usual softness and

high finishing of this master. Palamedes Staevaerts was born at Delft, in 1604, and died in 1680. He had a brother born in London, who designed battle pieces: he died in 1638, aged thirty-one.

*Venus and Adonis*, painted on copper. *A View of Florence*, painted by Patin.

*Battle of the Forty*, painted by Peter Snayers. This contest between two rival commanders in the Spanish Netherlands, was decided before the walls of Bois le Duc. Forty chosen men, mounted and properly equipped, on each side, entered the lists, and the desperate encounter lasted until only one combatant remained upon the field. The picture represents the various features of this extraordinary battle, with the inhabitants, as spectators, on the surrounding banks.

*Nymphs bathing*, painted by Elsheimer.

*Landscape*, by Paul Brill. *Portrait of a Man reading*, painted by Jannet.

*Portrait of a Man*, a bust, painted by Perugino. *Architecture and Figures*. *The Earl and Countess of CLARENDON*, small half-length, on panel, copied by Russel, from the originals by Sir Peter Lely.

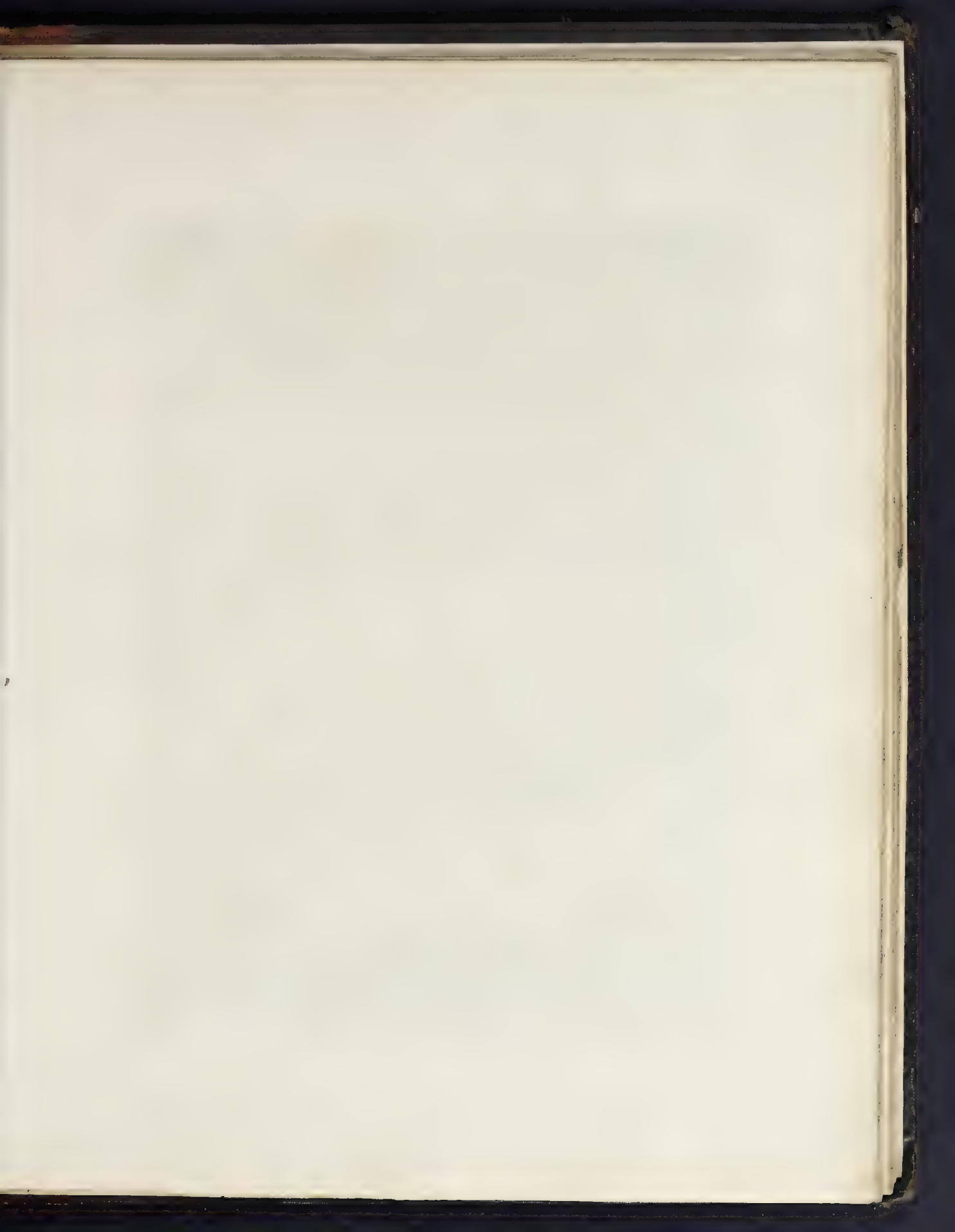
*Our SAVIOUR before Pontius Pilate*. *A Man playing on the Spanish Guitar*, painted by Murillo. *Lucretia*, a small whole-length. *Mars, Venus, and Cupid*, painted by Paul Veronese.

*CHRIST and Mary Magdalene at the tomb*, painted by Holbein.

*Shipping*, painted by Van de Velde. Small *Landscape*, painted on copper. *Gipsies conversing with a Traveller on horseback*. *Portrait of ERASMUS*, a small head; *portrait of FROBENIUS*, printer to Erasmus, the same size, painted on panel: these are from the pencil of Holbein. *Portrait of a Female, with a Dog*; and *a Female*, a companion picture. *A Woman sleeping*, painted by Gerard Douw.

*Interior of a Church*.<sup>o</sup> *Two Friezes*, composed of groups of children, painted by Polidori.

*Venus, Cupid, and Satyrs*, a small oval, painted by Rothenhamer. *Virgin and Child, with St. Catherine and St. Ignatius Loyola*, painted by Giorgione. *Virgin*





*and Child*, with the story of Tobit and the Angel introduced in the back-ground. *Two Portraits*, small octagons, painted on panel. *A Landscape and Ruins. A Head*, in profile.

*Seven Children of the King of BOHEMIA*, painted by Gerard Honthorst. It appears that the king had eight sons and five daughters by his wife, Elizabeth, the daughter of James I. of England.

*Sketch of a dying Saint*, painted by Vandyke.

#### THE QUEEN'S GALLERY.

This long and plain apartment contains several whole-length portraits: the first represents King HENRY VIII. painted by Hans Holbein. The costume of this and former periods afforded ample scope to the painter; for the stage buffoons of later times would appear in sober garb in comparison with the fantastic dresses at the close of the fifteenth century, when men were wrapped in a petticoat, with a long doublet laced over a stomacher covering the fore part of the body, and a wide-sleeved mantle over the petticoat, descending to the ancles. The materials of these habits were rich and costly, and it is difficult to distinguish in some old pictures the difference of a man's attire from that of a woman.

A more picturesque garb distinguished the age of Henry. In the year 1535, he obliged his courtiers to cut their hair short, himself setting the example; and introduced the wearing of knotted beards. For many ages the distinctions of costume were regulated by royal edicts: one passed in the reign of Edward IV. entitled "The act of apparel," which was repealed by Henry VIII.: but some restrictions were enforced by a new law; namely, that cloth of gold and tissue should be worn only by dukes and marquisses, purple by the royal family, silks and velvets by opulent commoners; but none inferior to an earl in dignity might use embroidery. His majesty increasing in dimensions with his age, induced

many of his subjects most loyally to imitate his corpulency, by stuffing and wadding every part of their dress, thus appearing anxious to emulate the vast bulk of their sovereign.

*Portrait of Queen CATHERINE of Arragon, first wife of HENRY VIII. and her Dwarf,* painted by Holbein. Henry VIII. when Prince of Wales, and only in his thirteenth year, was affianced to this princess, widow of his elder brother, Prince Arthur. The misfortunes of Queen Catherine were piously ascribed by herself to the just anger of God. The unfortunate Warwick, the last of the male line of the house of York, was led to the scaffold, to make way for her marriage with Prince Arthur: a wicked contrivance, of which she had then no knowledge; but after her divorce from Henry, a remembrance of what she had heard of that circumstance caused the queen to exclaim: "It was not for her own sin she was punished, but through the just vengeance of Heaven on a marriage made in blood." The fruit of this unhappy union was Mary Queen of England, whose reign will ever remain a dark feature in the annals of horror.

*Portrait of Queen ELIZABETH,* painted by Frederic Zuccherro. In this curious whole-length picture her majesty is described in a fantastic Asiatic dress, seemingly of the Persian character. It appears that she had in her immense wardrobe, which contained three thousand dresses, the habits of every country, and delighted in appearing in these various costumes. Great as a ruler of a kingdom, and exhibiting a masculine mind on most occasions, yet did she evince more than female weakness in the adornment of her person, being still more vain and capricious in these frivolous matters as she advanced in years. This portrait, however, was painted before Time had marked her visage with his iron hand, at a period when sincere admirers were rivals for her princely smile.

The queen is represented in a forest; near her is a hart, and upon a tree are inscribed the following mottoes:

"Injusti justa querela."—"Mea sic mihi."—"Dolor est medicina ed tori."

Beneath, on a tablet, are these lines:

The restlesse swallow fits my restlesse minde,  
In still reviving, still renewinge wronges;  
Her juste complaintes of cruelty unkinde  
Are all the musique that my life prolonges.

With pensive thoughts my weepinge stagge I crown,  
Whose melancholy teares my cares expresse;  
His teares in sylence, and my sighes unknowne,  
Are all the physicke that my harmes redresse.

My only hope was in this goodly tree,  
Which I did plant in love, bringe up in care;  
But all in vaine, for now too late I see,  
The *shales* be mine, the kernels others are.  
My musique may be plaintes, my physique teares,  
If this be all the fruite my love-tree beares.

*Portrait of the Emperor CHARLES VI.* painted by Sir Godfrey Kneller. Charles of Austria, second son of the then Emperor of Germany, was proclaimed King of Spain, and subsequently King of the Romans and Emperor of Germany. Before his election, he visited her Majesty Queen Anne, in the year 1703. The king landed in England at Christmas, and with his suite immediately went to Windsor, where he was received with the kindest hospitality by her majesty, and was entertained with princely magnificence. When he dined in public with the queen, he attracted the admiration of all ranks, who crowded to Windsor in great numbers to see the Spanish sovereign, whose noble appearance,

engaging manners, and superior accomplishments were pleasing to the English. The young king was not wanting in acknowledgment for these honours, and expressed his admiration of the beauty of the ladies at the court. After dinner, in compliment to the sex, he took the bason from the Duchess of Marlborough, and gallantly held it to the queen; and on returning it to the duchess, with becoming politeness presented her a ring of great value from his own finger. When he took his departure from Windsor, her majesty gave him an assurance of her favour and protection; which she promised not in vain\*. During his majesty's sojourning in England, he was also entertained with great state and splendour by many of the nobility, particularly by the Duke of Somerset, at his palace at Petworth.

For painting this portrait, Kneller, who had already attained several distinguished honours, was made by the Emperor Leopold, father of King Charles, a knight of the Roman empire.

*Portrait of JAMES I.* painted by Vansommer. In this picture the king is represented in one of the state apartments of the old palace of Whitehall; from which, through a casement, is seen the then new building by Inigo Jones, the Banqueting-House, which formed but a small part of the intended royal palace. This noble hall, begun in 1619, and finished in two years, remains a standard of taste for the Roman style of architecture.

James, it is well known, piqued himself upon his learning; he had perhaps

\* Her majesty supplied him with such a sum of money on his setting out for Portugal and Spain as was suitable to his own occasions, his father's necessity, and his brother's luxury. She also furnished him with naval and land forces, which reaped laurels in the Peninsula, and rendered the greatest services to the Spanish king: this he gratefully acknowledged, passing the highest encomiums on Sir Cloudesly Shovel, the Earl of Peterborough, &c. and the sailors and soldiers under their command.

been flattered by his illustrious preceptor, and his majesty was vain. On his accession to the English crown, Henry IV. of France observed: "En vérité, c'est un trop beau morçeau pour un pédant."

*Portrait of Queen ANNE of Denmark, Queen of JAMES I.* painted by Vansommer. The marriage of King James with this princess was promoted by the recommendation of the English queen, Elizabeth. Anne was daughter of Frederic II. King of Denmark and Norway, and espoused by proxy, at Cronenburg, to the Scottish monarch, in August 1690, being then in her sixteenth year. James having made a vow to consummate the nuptials within the year, impatient of the delay of her arrival, she being driven by repeated storms and contrary winds back into Norway, made a voyage thither, and celebrated the marriage; thereby frustrating the evil designs of the Scottish and Danish witches, who were supposed malignantly to use their spells and incantations to prevent the meeting of these royal lovers.

After their majesties' arrival in England, at a feast given at the royal palace at Greenwich, the Duke of Ulrick, brother of the queen, was made a knight of the illustrious order of the Garter. This was an age of witchcraft, and priestcraft had not entirely quitted the island; for during the ceremonies at this feast, Richard Hadock, a noted visionary, in his pretended sleep declaimed violently against the pope, the cross in baptism, and other remnants of the ancient rites of the church.

*Portrait of a Duchess of BRUNSWICK;* but whom it represents, or by whom painted, is not now known. It is a miserable performance, by some foreign artist, and is remarkable for the ugliness and ill taste of the costume.

*Portrait of an Elector of BAVARIA,* in a shooting dress, with a gun and dogs; a picture which at all points renders it a fitting companion to the preceding subject.

*Portrait of a Duke of COLOGNE*; treated with corresponding bathos, and worthy of being placed by the side of the duchess and the elector.

*Portrait of a Youth*, with his hand placed on a helmet.

A whole-length *Portrait of a Man in black*.

*Portrait of a Man in a ruff, with a Dog*.

*Portraits of the Duke of BUCKINGHAM and his Brothers when children*, painted by Hanneman, after a picture by Vandyke.

*Portrait of a Doge of VENICE*, painted by Tintoretto.

*Portraits of two female Children*.

*Portrait of CHARLES II. King of Spain, when a child*. He wears his hat, and holds a sceptre. On a table are a crown and cushion. This picture is inscribed: "D. CARLOS II. REI DE ESPANA. E<sup>p</sup>. IIII. ANOS A<sup>o</sup>. 1665."

At the south end of this gallery is a large picture of *Pharaoh and his Host overthrown in the Red Sea*, painted by Jordaens.

#### THE CUPOLA-ROOM.

There is an imposing grandeur in the effect of this apartment, although it may be numbered with the many works, between the time of James I. and the present reign, which exhibit the mixture of the modern Roman style with fantastic embellishments. The introduction of gilt antique statues in marble niches, and busts of the same garish material on marble consoles, is too incongruous to be tolerated in the present age, which affords so many examples of architecture, with its accompaniments, in a pure taste.

In censuring the works of the architect, however, it should be understood how much he has been left to the operation of his own feelings in his design, or what impediments have been thrown in his way by his employer. It is known that Kent, who constructed this room, possessed a high knowledge of his art:



*Sala Terrena, Vatican Museums*



hence we may suppose that he was trammelled by the interference of those by whose favour he was appointed to this work, as he had been in others, and to whose opinions, however ignorant of art they might be, it was his interest to submit.

The fate of architects is to be deplored above that of all other professors of the arts, and of all men of genius and talent in every scientific pursuit. The poet, the sculptor, the painter, the musician, all are left to design for themselves, and to perfect their various compositions; but the architect, whose works are more exposed in his own time, whose labours are constantly in the view of the eye of posterity, is rarely, if ever, left to execute his own superior thoughts on a public, or even private, building. Every individual who has fortune that will enable him to build on his own account, and every committee appointed to employ the architect to build for the public, seem to hold it right that they should fetter him with their own vague notions, or erroneous opinions, upon the subject, and that of all others, from the depth of science which it comprehends, one upon which men are generally the least informed.

Monsieur Rouquet, who wrote upon the state of the arts in England in the reign of George II. observes, in speaking of this art, "that those who are employed to build for private persons, have neither occasion to introduce the great parts of architecture, nor even always to follow their own taste; for in England, more than in any other country, every man would fain be his own architect."—"In regard to this article," he says, "they are less subject perhaps to the direction of mode and fashion than any other people, for every man gives his reason in defence of opposite tastes. He who lays out the whole front of his mansion in windows, pretends that there are a great many gloomy days in England; which, by the way," adds this candid foreigner, "is only a mere prejudice in relation to neighbouring climates. On the contrary, he

“ who contracts his windows, says he does it to keep out the heat in summer, “ and to preserve the rooms warm in winter.”

Thus it has been in this country from age to age, all the noblest feelings of art, and all the interests of science, have been obliged to give way to the arbitrary opinions of fancied expediency or convenience. Sir Christopher Wren is still censured for the defects in the structure of St. Paul's, which was erected contrary to the plans of that great architect; and the absurd termination of the stupendous column raised to perpetuate the revival of the metropolitan city after its conflagration, remains a monument of the *enlightened* taste of his employers.

The cupola-room, however, with all its defects, exhibits a rich and picturesque appearance; for although it wants unity or propriety, it is bold in its parts, and calculated to produce a variety of light and shadow when illuminated by the chandeliers. The coves, which terminate in a flat centre, are splendidly ornamented in compartments, heightened with gold; and on the cornices are vases richly designed and relieved in gilding. The centre is composed of a large star, of the order of St. George. The door-cases are formed of columns, supporting an entablature, the whole in polished marble. The chimney-piece is of statuary marble, over which is a basso-relievo, in the same material, sculptured by Rysbrach.

#### THE KING'S GREAT DRAWING-ROOM.

This grand apartment, which was designed by Kent, who also painted the ceiling with the story of Jupiter and Semele, is now entirely dismantled. It was on the walls of this drawing-room that the then new art of paper-hangings, in imitation of the old velvet flock, was displayed, with an effect that soon led to the adoption of so cheap and elegant a manufacture, in preference to the ori-





ginal rich material from which it was copied. The perspective affords a view across the cupola-room into the Queen's drawing-room.

The pictures in this apartment were,

*A Portrait*, inscribed "HENRIE IV. roy de France et de Navarre:" a prince truly entitled the Great, who, by his wisdom, justice, and energy, aided by a faithful and enlightened minister, the Duke de Sully, laid the foundation of the future greatness of France. The repeated figure of his noble person is transmitted to posterity by the pencil of Rubens, in the series of Allegories that form the gallery of the Luxembourg. Henry, the father of Henrietta-Maria, the unfortunate wife of the martyr, Charles I. of England, was himself basely assassinated by an infuriated zealot, Ravaillac, a lay Jesuit, in the year 1610.

*A Landscape. Architectural Ruins and Figures*, painted by Bamboccio.

*View of the old Palace at Hampton-Court*, painted by Henry Dankers, representing this magnificent old seat before it was altered by Sir Christopher Wren. Dankers, a native of Holland, on his arrival in England was patronised by Charles II. who employed him to paint views of the royal palaces and other places. It is to be regretted that his works are not collected, and engraved, as a work from these pictures, with suitable descriptions, would form an interesting addition to the library of the antiquary and man of taste.

*Landscape and Cattle. Bird's-eye view of an old Mansion and Grounds.*

*Various Heads*, some of which are painted with truth and spirit.

*Scenery among Vaults by lamp-light.*

*Three Views of Park-Place*, painted by Wootton, in which are introduced carriages and horses, with portraits of King George II. Queen Caroline, and the royal children.

*Female Head*, inscribed "Rossa, femme de Soliman, Empereur des Turcs."

Historical picture, CHRIST restoring sight to the Blind.

*Lot and his two Daughters*; a composition, very disgusting, being treated with great indelicacy.

*St. Jerome with a cross.*

*A Hunting Party*, painted by John Wootton. In this composition are the portraits of his Royal Highness Frederic Prince of Wales, father of his present Majesty, with several noblemen. The horses too have the appearance of being portraits.

*Interior of the Senate-House at Venice*, painted by Odoardo Fialletti. This historical picture represents Sir Henry Wotton, as ambassador from King James I. presenting his credentials to the Doge of Venice, who is seated on his ducal throne, surrounded by his senators, some of whom are attired in a scarlet costume, similar to that worn by the English judges; others wear black robes. At the right hand of the doge is seated the British ambassador, also in a black robe, and wearing his hat. The senate-house is a spacious building, in a bad style of architecture, of the composite order.

*Venus and Cupid*, improperly ascribed to Michael Angelo.

*A Camp Scene*, with a view of a city in the distance.

*Portrait of CHARLES XI. King of Sweden*, painted by Wyck. This monarch was enrolled among the list of knights of the order of the Garter. The ceremonies of the solemn embassy from Sweden, which returned his Swedish majesty's habit and ensigns of this ancient order to King William at Kensington, are already described in this work. King Charles died April 5 (O. S.), 1697. The painter has represented his majesty on horseback, wearing a cuirass over a buff jerkin, a cocked hat, and a flowing wig, in the style of costume then so generally prevalent in Europe.

*View of the old Palace at Greenwich*, from the park; in which are introduced figures of Charles II. and some of his courtiers. This place gave birth to the

illustrious Queen Elizabeth, between the hours of three and four in the afternoon, on Sunday, 7th September, 1533. She was the second daughter of Henry VIII. and the only child of the unfortunate Anne Boleyn. On the Wednesday after her birth, the princess was baptized in the Gray Friars church at Greenwich, with great state, the Duchess of Norfolk bearing her to the font. She had for her godfather Thomas Cranmer, Archbishop of Canterbury, and for her godmothers the dowager Duchess of Norfolk and the dowager Duchess of Dorset. The ceremony ended with Garter's proclaiming aloud, "God of his infinite goodness send prosperous life and long, to the high and mighty princess of England, Elizabeth."

*The Siege of Tournay*, painted by John Wootton. This picture being of extraordinary dimensions, allowed the artist sufficient space to represent the vast operations of this memorable siege, wherein the whole town, with its fortifications stretching from one extremity to the other, is described in excellent perspective. The lines and approaches are obviously marked, and every part of the extensive scene is occupied with the bustle of a large army. The groups are designed with that attention to their various occupations, which evince that the painter composed his work from good authorities. The age of Louis XIV. created a school of painters of military operations. The voluminous works of battles and sieges by Vandermulen are well known. La Hoogue, another designer of these subjects, has left us a fine collection of his etchings. Old Wyck painted camp scenes with truth and spirit; and his disciple Wootton was worthy of his preceptor. In the fore-ground is the great Duke of Marlborough, surrounded by the principal officers of the combined armies who were present at the siege.

"At the storming of Tournay," says a witness of the siege, "such was the courage of the English soldiers, and such their presence of mind, that when

" they had mounted the entrenchment, and were surrounded on all sides with  
" dreadful fire from the great guns and the *fourneaux*, and pressed with prodigious volleys of shot, neither did one man of them quit his rank, nor hardly  
" so much as look back; but all of them, with unparalleled ardour and resolution, ascended the enemy's works, as if they had been storming the skies."

*The Siege of Lisle*, companion picture, painted by John Wootton.

Lisle was, like Tournay, defended by the French with great obstinacy and military skill. Being in want of powder, and the place surrounded by the confederate army; to relieve the besieged, Chevalier de Luxembourg led four hundred and six horsemen, with forty pounds behind each. Having eluded the out-guards, they were pursued: the whole camp beat to arms, and a hot skirmish ensued between them and the Palatine cavalry. The enemy broke through the outworks, but not being immediately admitted into Lisle, many were slain by the pursuers at the very gate of the city. Those who entered, galloped in great confusion over the flinty pavement, when the sparks from the horses' shoes catching the powder, these brave soldiers, with their horses, were blown into the air with a tremendous explosion.

#### THE KING'S GALLERY.

Several of the finest pictures that formerly enriched the walls of this extensive apartment, have been removed to other of the royal residences of late years; and indeed as Kensington Palace is so rarely visited, it would be well to select the best remaining graphic works, particularly the portraits, to add to the interest of the other royal collections.

At one end of this gallery is an elaborate drawing in black chalk, taken from the celebrated picture of the *Transfiguration*, by Raphael; it is the size of the original, and copied by Cassanova.





*Portrait of* INIGO JONES, painted by Nogari. This justly celebrated architect, who has so frequently been mentioned in the course of this work, originally studied landscape-painting, and was sent to Italy by the munificence of one of the lords of the court of Queen Elizabeth. When at Rome, struck with the noble edifices of that ancient city, his talent for architecture developed itself, and he soon became the first in his profession. Christian IV. King of Denmark, found him at Venice, where he engaged him as his architect, and took him to Copenhagen. When James VI. of Scotland went thither to espouse his queen, her majesty appointed the Englishman her architect, and he returned with their majesties to Scotland. He subsequently became surveyor-general to the crown of England under the reigns of James and Charles I. It is said that this great man at one period received annually 16,000*l.* from the crown and the government for his various works. He was greatly attached to his unfortunate master, King Charles I. Inigo Jones was born in 1572; and died, after experiencing many misfortunes, at Somerset-House, in 1651.

*Portrait of a Sculptor, with a figure upon a table, painted by* Bassan.

*Portrait of a Margrave of* ANSPACH, *in armour; a large whole-length.*

*Portrait of a Margravine of* ANSPACH, *with a child; whole-length.*

*The Princess of* ORANGE, mother of King William, painted by Hanneman. Princess Mary, eldest daughter of King Charles I. was born at St. James's Palace, November 4, 1631; was espoused to William of Nassau, at the palace of Whitehall, in 1641, then not having completed his tenth year. Her son, afterwards King William III. of England, was not born until nine days after the death of his father.

*Portrait of* JOHNSON *the virtuoso, painted by* Mirevelt. This portrait perhaps represents Robert Johnson, author of a *Manual of Physic*, published in 1684.

*Portrait of* BUONAROTTI, painted by himself.

*Portrait of Queen MARY, when a child.*

*Portrait of Queen ELIZABETH, when a child.*

*Portrait of the Duke of CAMBRIDGE, son of James II. when a child, in the robes of the Garter.* This royal infant, the second son of King James, was born at St. James's Palace, July 1663. In his fourth year he was elected a companion of the Garter, and knighted by his uncle with the sword of state in the great drawing-room of Whitehall. His majesty put the collar upon his neck, and Prince Rupert buckled on his garter. The young prince died at Richmond, in June 1667.

*Portrait of Queen ANNE, when a child, painted by Kneller.*

*Portrait of JAMES I. a half-length, painted by Vansomer.*

*Portrait of PAOLO VERONESE, painted by himself.* The style of composition of Paolo Cagliari (Veronese being an assumed name, from the place of his birth, Verona,) exceeds in magnificence that of every other master of the splendid school of Venice; even his rivals expressed their admiration of his exuberant pencil. He was born in 1532, and died in 1588.

*Portrait of ARTEMISIA GENTILESCHI, painted by herself.* This lady, a native of Pisa, visited England, and was patronised by Charles I. She painted history and portraits: among these were some of the royal family, and several of the nobility. She returned to Italy, lived in splendour, and became no less remarkable for her amours, than her superior talents as an artist.

*Portrait of HANS HOLBEIN, painted by himself; half-length, size of life.*

*Portrait of Queen MARY DE MEDICIS, represented in black; half-length.*

*Portrait of CATHERINE DE MEDICIS.*

*Portrait of a Duchess of TUSCANY.*

*Portrait of JULIO ROMANO, painted by himself.* Giulio Pippi (his assumed name being derived from his native city, Rome,) was the most distinguished dis-

ciple of the immortal Raphael, whom he assisted in all his grandest public works; nor did he commence for himself until the death of his honoured master. Romano was a distinguished architect as well as painter, and designed the fine palace at Mantua, which he decorated with his pencil, and which remains the great monument of his fame. He was born in 1492, and died in 1546.

*Portrait of WILLIAM Duke of GLOUCESTER*, son of Queen Anne; a half-length, in an oval frame, painted by Kneller. This royal youth has a most interesting countenance; he is represented, according to the custom of the time, in a ponderous wig.

Another portrait of the same prince, a whole-length, painted by Claret.

*Portrait of VAN CLEVE*, painted by himself. This unfortunate Flemish painter arrived in England under the hope of being patronised by King Philip, the husband of Queen Mary; but the works he offered to the king were superseded by the superiority of those which had recently been imported for the royal collection, from the pencil of the great Titian. Van Cleve was irritable and vain: hence disappointment preyed upon his mind, and he became deranged, in which distressing state it is supposed he died. His works, however, are esteemed by judges of the art.

In this gallery is a portrait of his wife, also painted by Van Cleve. They are a pair of interesting portraits.

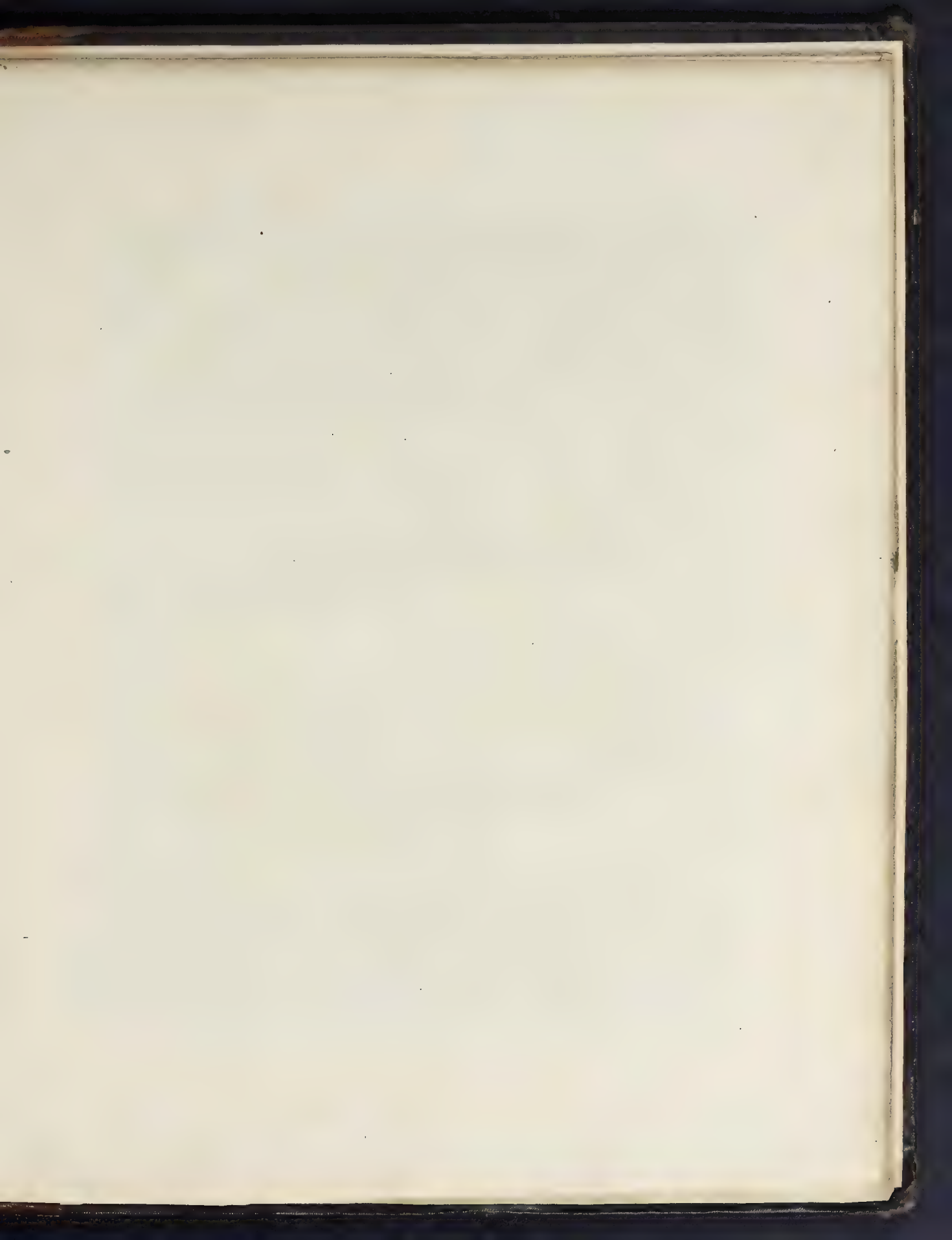
*Portrait of HENRY IV. of France*, painted by Pourbus. One of the axioms of this truly great prince was, "that those who eat and drink to excess, are actually "buried in their own flesh; they are incapable of any thing great." Of himself he said, "When I occasionally indulge in the pleasures of the table, it is "merely to enliven and inspirit my mind." On hearing that some of his troops were "living at discretion" upon the frontiers, he sent word to their officers: "If "you do not put a stop to these disorders, your heads shall answer for them.

“ For know, sirs, by the honour of God I swear, that whoever takes any thing from my people, takes it away from myself.”—“ A king,” said he, “ should bear the heart of a child towards God, and the heart of a father towards his subjects.”

*Portrait of King CHARLES II.* painted by Wissing. This is a three-quarter picture, in which he is represented in armour. When his majesty, previously to his restoration, quitted Brussels, he desired the Spanish consul there occasionally to send him the news. “ Of what kind, sire, would you have the news?” The king naturally appearing surprised at the question, the Spaniard added: “ Why, sir, my master, the governor of the Low Countries, gives me positive orders always to send him good news.”

*Portrait of WILLIAM SOMERS,* painted by Hans Holbein. Among the many curious portraits illustrative of the manners and customs of our ancestors, we know not of one that is more interesting than this. Will Somers stands foremost in the list of those eccentric characters that we read of in the history of the courts of former times, ycleped *jesters* or *fools*, who were privileged by their wit to say severe things, even to the admonishing of their royal masters; when such a liberty from the lips of a wise and good minister would have cost him his head!

This extraordinary buffoon is portrayed behind a glazed lattice, tapping the glass with his knuckles, seemingly to arrest the passenger, to play off some lively sally of his wit. His countenance is replete with that expression of peculiar humour, which speaks a volume upon the character of such whimsical retainers of the court. Will Somers's appeal to the feelings of King Henry in behalf of a former master whom he had served, and whom the king on a trifling offence had reduced to poverty, shews that the jester possessed a good and grateful heart. The king was in his last illness, and Somers's suit was not made in vain.





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*Portrait of the Hon. ROBERT BOYLE*, one of those philosophers whose profound studies in the developement of nature's works increased his veneration for their Divine Author. In the sublime labours of Boyle, we have an illustrious example of what becomes the man of genius: the wisdom which he received in so large a measure from the ALMIGHTY, he employed with gratitude to HIS service.

There are several other paintings of heads in this gallery, of persons now unknown, and a few compositions. At the end of the gallery, opposite to the copy of the Transfiguration, is a picture of *the Adoration*, painted by Sebastian Ricci.

#### THE QUEEN'S BED-ROOM.

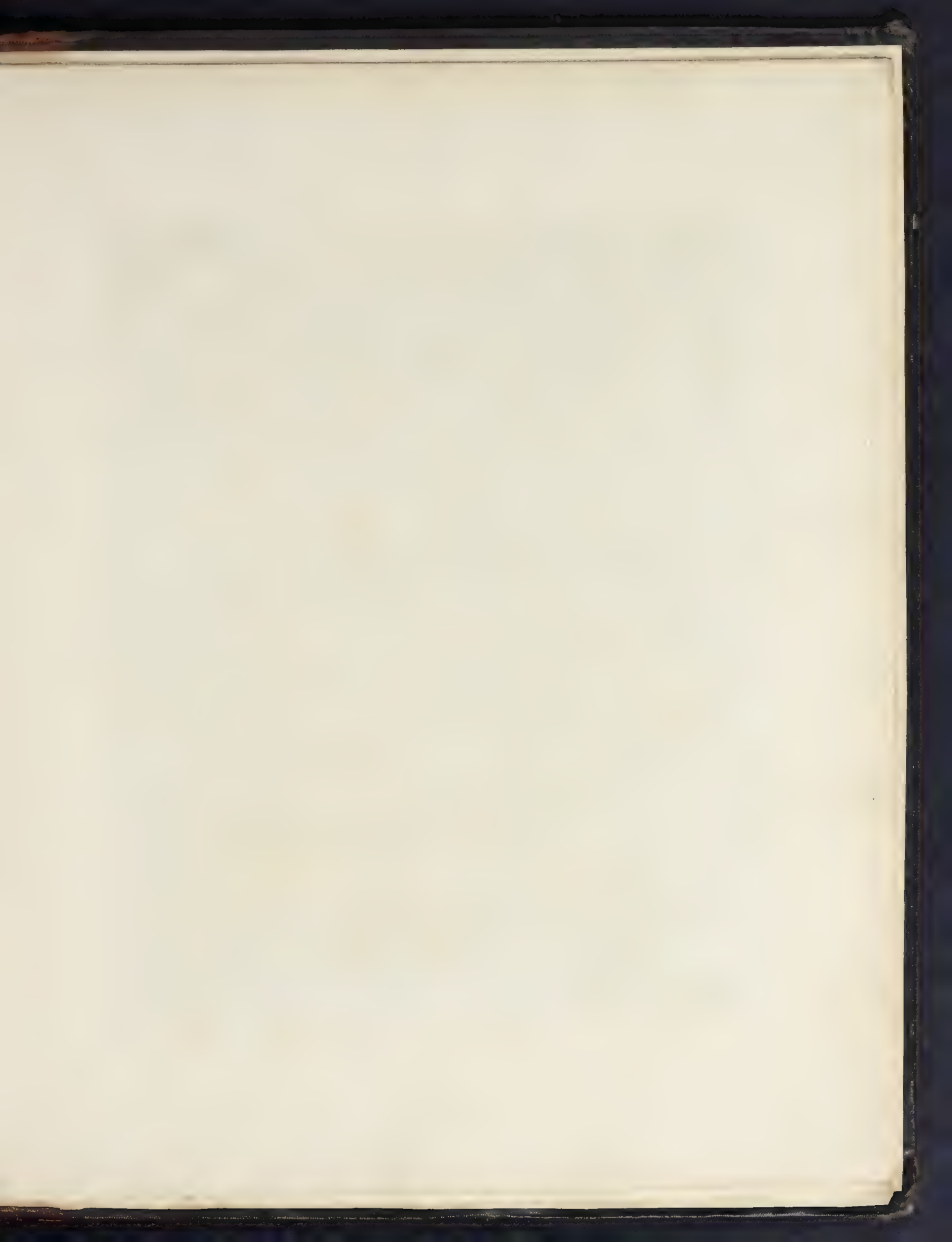
It is now more than half a century since that floor which comprises the state apartments of Kensington Palace has been occupied: hence, as the rooms have undergone little alteration other than simple repairs, we are afforded the opportunity of forming a comparison between the decorations of that period and the present. The improvements introduced in every branch of ornament are manifest, but in none is the superiority greater than in the designs for elegant furniture, whether in clocks, cabinets, sofas, chairs, or tables; and in those well applied margins for pictures, gilt frames. It could scarcely be imagined, how mean the finest collection of pictures would appear, with the splendid notions we now possess, framed in the style which preceded the last thirty years; and it is due to Mr. West, the venerable president of the Royal Academy, to state that he had the spirit to set the example to the English, in the public exhibition at Somerset-House, of the advantage of placing pictures in wide and richly ornamented frames. It is equally due to the artists of France to acknowledge, that their elegant fancy furnished the English frame-makers with examples for the tasteful and gorgeous patterns which now add so much grandeur to the walls of our modern picture-galleries and noble apartments; and indeed to them we owe

the general introduction of rich and expensive furniture, although our native talent has superadded a more classic and correct taste. But this observation is not intended to deprive these ingenious foreign artists of what is justly due to their abilities; for we must acknowledge their inventive powers, and respect the enlightened spirit with which the superior orders of France have patronised and adopted the ingenious works of their hands.

The plainness of the greater part of the apartments in this spacious building leaves us to regret, that where there is so great a capability for improvement, at no vast expense, and at a period too when there exists so much architectural talent, Kensington Palace should thus continue a reproach to English taste.

The pictures which cover the walls of this apartment are of a character so questionable, that it would in most instances be difficult to assign them to the hands of any particular masters; although many possess considerable merit, being, we may presume, the works of the minor artists of the great schools: some indubitably are copies, and others duplicates, as we have seen the same in other collections. Over the chimney-piece is a *bordure* of carving in lime-wood by Gibbons, within which is a half-length portrait, in a Spanish costume of crimson. *A portrait of a Female playing on the virginal.* A composition of *Susannah and the Elders.* *A Holy Family, with the infant St. John.* A large whole-length figure of *Judith with the head of Holofernes.* Two large pictures of *Venus*, with a *Cupid* in each. A small *Head of King David*; and some other subjects of little note.

The cabinet which belonged to Queen Mary is a curious specimen of the taste of the early part of the last century. In the pier between the windows is a handsome library-table of the Buhl manufacture. The chairs formerly belonged to one of the grandest apartments, and are covered with rich crimson velvet. The slab of white marble, supported by carved sphinxes, is one of the





best specimens of furniture that we have found in any of the palaces: there can be no doubt that it was designed by Kent.

#### THE KING'S CLOSET.

The pictures in this apartment are of the same class with those mentioned in the preceding description. Some of them, from their bold effect and pleasing arrangement, would serve as excellent subjects to fill spaces in a grand gallery, that were far removed from the eye, or that were not well lighted. It too frequently happens, that the inferior stations on the walls of a picture-gallery are filled with works of mediocrity, so injudiciously selected, that the harmony of the *coup-d'œil* is completely deranged by their obtrusive and glaring defects.

There are many inferior apartments on this floor so crowded with pictures, that it would greatly swell our catalogue even to mention them. In one of several that are now rarely opened, is a collection of heads of our kings and queens, and other members of the royal families of England, from the time of Henry IV. most of which bear marks of authenticity. Some of these have been copied by former engravers, to illustrate various histories of Great Britain.

*Portrait of the Emperor CHARLES V.* Charles King of Castile was elected to the imperial throne on the death of the Emperor Maximilian, who was also a friend of Henry VIII.'s. On the voyage of King Charles from Spain, after his election, when on his way to meet the French king previous to the famous tripartite league, he landed at Dover, and was magnificently entertained at Canterbury by the English king, from whence the two sovereigns travelled together to meet Francis I. in the vale of Andren. The renown of this interview, from the grandeur of the jousts and tournaments, the splendour and beauty of the masques, and above all the magnificence of the tents, caused the spot to be denominated the Camp of the Cloth of Gold.

The emperor, on his return to Spain, again visited England. He was received at Canterbury by the king, who entertained him there in princely style; then conducted him to London, where he was again feasted, and diverted with splendour equal to that of a coronation. His majesty subsequently entertained him at Windsor Castle, where he installed him a knight of the order of the Garter.

The Emperor Charles, although devoted to the Romish faith, exhibited a noble example to Europe in his age of persecution. He was much pressed to violate the safe conduct which he had pledged to Luther; to which he answered, "I will not be like my predecessor Sigismund—ashamed to look any one in the face for having broken his word with John Huss and Jerome of Prague." In reply to a Spanish officer who urged his imperial majesty for permission to take up the body of Luther from the grave, and to burn it as that of a heretic, he nobly said, "Let it remain quiet till the last day and the final judgment of all things." His admonition to the priesthood, in answer to their complaints, was equally gentle and just: "Had you been prudent, Luther had never disturbed you."

There are several other portraits, some of which were remarkable in their day from circumstances which were owing to nature alone: such was the giant porter of Queen Elizabeth. This man was a native of the Low Countries, and of immense stature; he is represented in a Spanish dress, and is painted the size of life. Zuccherò executed the picture for the queen.

There is also a portrait in the collection, of Geoffrey Hudson, a dwarf. This very diminutive being was presented by the Duchess of Buckingham to Henrietta, queen of Charles I. He did not exceed eighteen inches in height until he attained the age of thirty, when he, to the astonishment of every one, grew to three feet nine inches.

The Palace of Kensington, even when time shall have mingled its walls with the dust, will not be named by posterity without associations of reverential respect for its illustrious founder. It was there King William held his private councils, and there he planned those great measures, which, confirming the civil liberty of his English subjects, enlightened Europe. Yet were there, in this restless age, too many in England who, unmindful of what they owed to the revolution and to this upright king, would have disputed the continuation of his right and authority at the decease of his queen.

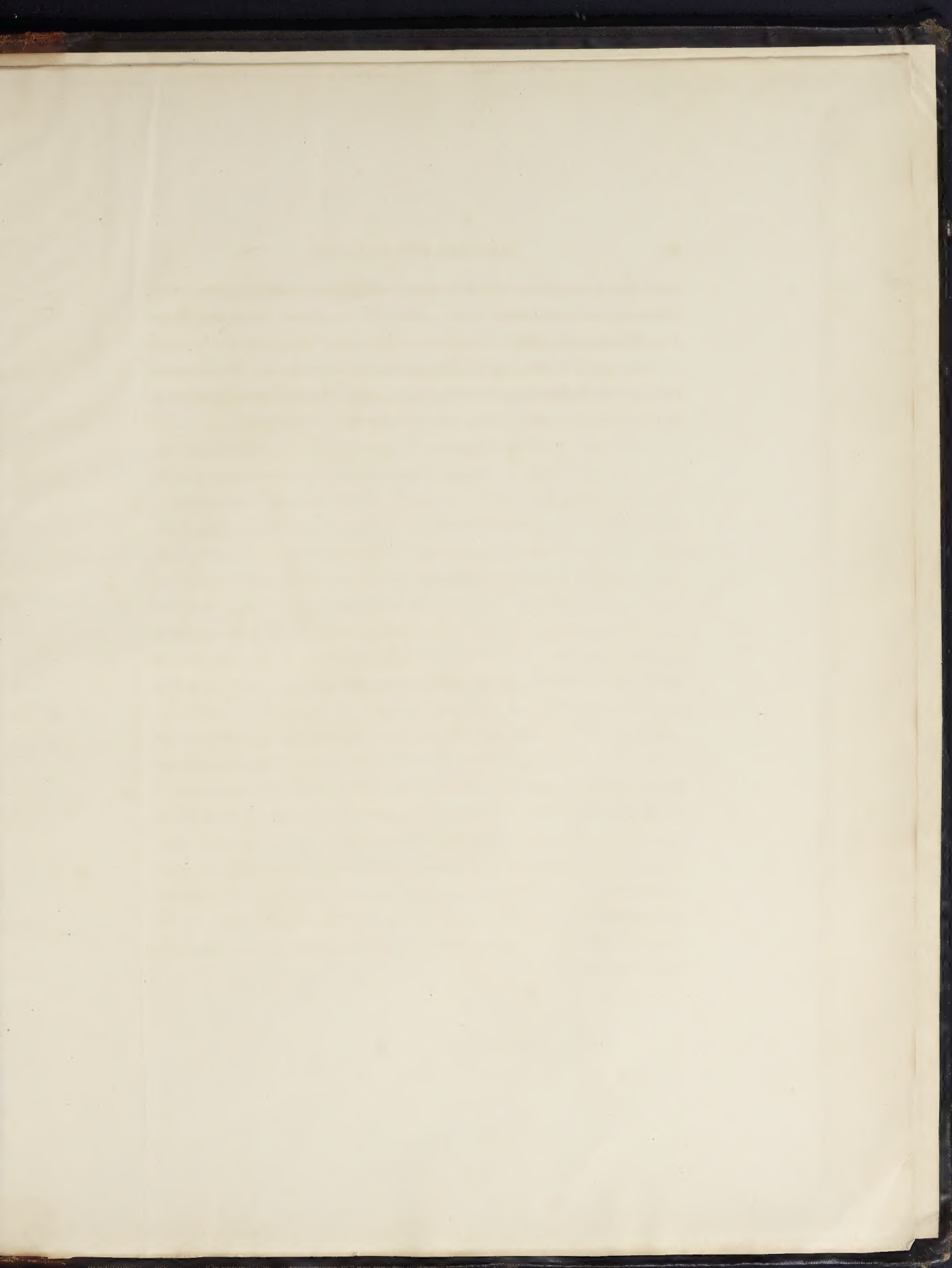
His majesty, who was not unacquainted with those ungrateful sentiments, and dwelling on the loss of his beloved consort, whose "glory he considered as "only next to his own," became less solicitous about the crown; and retiring to his palace, indulged the thought of resigning the government of the kingdom. The Earl of Portland, then obnoxious to the English, and "loaded with riches," was supposed to have urged his majesty to this step: but "Mynheer Keppel," afterwards Earl of Albemarle, the Earl of Sunderland, the Earl of Marlborough, and some other noblemen, dissuaded the king from his intention; offered their condolence to his majesty, and represented to him, that neither the honour of the kingdom, the safety of the people, nor the interest of the common cause, would admit of his abdication.

His majesty, conscious of his own integrity, consulting, as he did in his government, the dignity and welfare of the public, generously forbore to notice many injurious words that had escaped certain members in the House of Commons; he made allowance for the factious spirit of the times: but the act that deprived him of his favourite guard would have justified his leaving England to its fate. So much had the injured monarch set his heart upon retaining this corps of his native troops, that he condescended to solicit the privilege as a per-

sonal favour, signifying, " that he would take it very kindly, if a way could  
" be found out by which the Dutch regiment of Blue Guards, which had always  
" served him well, might be continued in his service."

This appeal to the feelings of the parliament availed not. It was represented to his Majesty King William, the guardian of English liberty—that what he requested was contrary to the safety and dignity of the kingdom.

END OF THE SECOND VOLUME.



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